

Dwight's Journal of Music.

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For Dwight's Journal of Music.

One by One.

(Suggested by an incident in the life of HAYDN.)

Within a stately palace hall
The great musician stood, and sighed.
The fire of genius lit his eye.
But in his heart dear hope had died.

The last, unwelcome night had come;
His music through that princely hall,
Like rhythmic waves of ocean's song,
No more might beat its rise and fall.

Yet once again the master soul,
On-poured in harmonies divine,
Inspired each hand, and thrilled each heart,
With music's pure, ethereal wine.

At last—ah! there must come a last
Of all that's fair and sweet on earth—
The end drew near, and lo! there fell
A hush of wonder on their mirth,

As, one by one, the players ceased;
His light blown out each stole away,
And left a gathering darkness there,
Till shone a single glimmering ray.

And one sad, dying strain was heard—
The swan song of the tuneful band.
That ended, and the last lamp out,
Tears fell in silence on each hand.

So die the lights of hope, first lit
In joyous youth; so pass the friends,
Whose voices our best music make,
Whose love our every step attends.

Yet still abides the Master Mind,
The spring of all earth's harmonies;
And we shall nobler music raise
In near and far eternities.

The Abuse of Music.

BY HENRY C. LUNN.

Forkel says, "The public requires everything to be human, and the true artist ought properly to make everything divine. How, then, should the applause of the multitude and true art exist together?" The more we ponder these lines the more convinced we must be of their absolute truth. As faith in progress is one of the essential attributes of a real artist, so is it impossible for him in creating a work to think for one moment of the manner in which it will be received by those whose knowledge of the subject to which he has devoted his life is merely picked up at intervals snatched from a daily occupation, the nature of which deadens those very faculties which are necessary for the due appreciation of the most subtle poetical compositions. Painting and sculpture appeal with a certain power to the many; for, however ideal may be the pictures and statues submitted to the eye, the fact of their representing known objects acts to a great extent as a passport to popular favor; but the charm of music is in its pure, abstract nature—as Goethe says, "it requires no material, no subject-matter whose effect must be deducted; it is wholly form and power"—and thus it happens that poets who speak to the world through the language of sound must wait until that world has been educated to comprehend the value of those treasures which have been gradually stored up for its benefit.

But whilst the development of the art is healthily progressing, it is obvious that for those who care but for music in a form demanding only a slight attention compositions must be duly provided, whose worldly success is too often paraded before the public in proof of their claim to artistic recognition; nay, it is

even urged by those who should know better that composers who write not for the people are mistaken, but talented, individuals, who, had they but seen the error of their ways in time, might have corrected their style and gained the suffrages of those who now treat their works with cold neglect. Against such a doctrine as this it is the sacred duty of all who believe in the true mission of art to protest. The use of music once understood, the abuse of it should be in every instance discouraged; for it is as absurd to say that superior works do no good as that inferior ones do no harm. A gentle toleration of falsehood may be the best mode of action under certain circumstances, but open praise of it is scarcely the method of advancing the truth.

We have been especially led into this train of thought because we constantly see a tendency in the present day to speak not only with kindness upon musical compositions which obviously tend to lower the standard of art, but actually to dismiss them with a few lines of qualified praise. Supposing that critical notices are in the slightest degree valued by the public, this mistaken leniency cannot but have a deleterious effect for what can be the worth of favorable reviews upon productions of genius when the crudest works are thus encouraged? And how can a composer without a particle of original thought judge of his true position when he is gently urged forward by those whose duty it should be to persuade him that he has mistaken his mission? Were we asked to give some examples of such reviews as we have been speaking of, they could be at once furnished by reference to newspapers, and even to some journals which profess to criticize music. An Opera is performed for the first time—as a work of art worthless; but there is a pleasing ballad in it, an effective duet, a bold march, and a pretty dance-tune. All these are too often lauded with an excess of enthusiasm which would be simply absurd had such compositions never been placed in an Opera; for the probability is that pieces as good, or even much better, are daily published without exciting even a mark of recognition. An Oratorio is produced—the choruses are cut to the prescribed pattern; two or three "well-developed" fugues are introduced, there is a pathetic song for the contralto, and an unaccompanied trio. It is not considered right boldly to tell the composer that, skillfully as the work is put together, it does not contain a spark of genius; but the writing is learnedly discussed, the counterpoint praised, and everybody is made to believe that a new composition of enduring worth is added to the store of sacred art. Even in notices of songs and pianoforte pieces the most commonplace works are frequently extolled as if they were veritable creations of genius; and seldom indeed is that truth spoken which, however galling to a composer at the time, can never do him so much harm in the end as unmerited praise. Strange indeed is it to turn, as we have recently done, to forgotten notices in newspapers and other periodicals where the triumph of mediocrity is duly recorded, and the verdict of a packed audience echoed in print, as if noisy success had anything whatever to do with art. Stranger still is it to remember that, whilst such productions as these are placed before the public, innumerable works of solid value are utterly unknown, save to enthusiasts who endeavor to reveal their many beauties in the studio.

In proof of the ill effects of even faintly praising what should be strongly condemned we may point to the extracts from notices con-

stantly appended to advertised instrumental and vocal compositions, the extravagant eulogy upon which must indeed appear strange when the works happen to be heard by those who, with a ripened judgment, can calmly gauge their merits. It may perhaps be urged, in justification of thus ignoring the true aim of criticism, that young writers should be encouraged. Granted; but art must ever be considered before artists; and, even if a composer has caught the popular ear, he may be the greatest foe to the progress of healthy music. The merit of a work consists in its intrinsic worth, and not in its power of attracting a number of ignorant admirers. "The public," truly says Forkel, "requires everything to be human, and the true artist ought properly to make everything divine." Shall the critic, then, range himself on the side of the public or the artist?—*London Mus. Times.*

Ferdinand Hiller's New Symphony.

The programme of the Ninth Gürzenich Concert, Cologne, contained three Pieces for the Piano; a new Symphony by Dr. Ferdinand Hiller; two overtures; an "Abendlied" by Haydn; and three choral pieces by Möhring.

The pianist was Mlle. Vera Timanow, of St. Petersburg, a pupil of Liszt's and Tausig's. The first piece selected by her was M. Anton Rubinstein's Pianoforte Concerto in G major, in which she exhibited considerable talent, adorned or marred, according to the various tastes of her hearers, by the peculiarities which characterize the modern school to which she belongs. She was loudly applauded, though, perhaps, entitled to more praise for her rendering of Scarlatti's "Pastorale," and the Intermezzo from Ferdinand Hiller's "Moderne Suite." Taken all in all, her first appearance at the Gürzenich must be pronounced highly satisfactory.

The great attraction of the evening was Dr. Ferdinand Hiller's new Symphony. It is another laurel leaf added to the noble wreath which already encircles his brow. The critic of the *Kölnische Zeitung* thus dilates upon it.

"With his youngest and newest composition the G major Symphony in four movements, Ferdinand Hiller, celebrated, so to say, a jubilee as a composer. It is exactly fifty years since his Op. 1, a Pianoforte Quintet, appeared in print. In the spring of 1827, young Hiller, with his Pianoforte Quintet in his pocket, accompanied his teacher, Hummel, on a visit to Vienna. The work was performed at an evening party in the Austrian capital, and the celebrated Viennese publisher, Haslinger, who happened to be present, immediately offered to publish it. The master must have experienced a feeling of satisfaction at producing, after a lapse of exactly fifty years, another composition before another evening party, rather larger, it is true, than the first, and at seeing it meet with a reception as joyful and favorable as that which instantly procured a first-class publisher for the early work. But, with this Symphony of his, Hiller has become really young again. His fancy, full of fire and eagerness, without a trace of fatigue, succeeds in presenting his thoughts in a garb ever new, ever more and more richly decked. One thing which strikes us as highly characteristic in connection with this jubilee of Hiller's as a composer, is that, despite his sixty-five years, he has remained a son of the Present; he rules with a certain hand all the modern additions gained for the domain of the orchestra; his melodious argus sails proudly along with the stream of Time. It appears superfluous to extol Hiller for thoroughly understanding the language of the orchestra and being a perfect master of musical form. And he has not retrograded, as regards the earlier periods of his creative production; on the contrary, it struck us

that in no former work have we seen the colors so richly mixed. It is for this reason that we listen with pleasure to his language, whether he abandons himself to sorrowful or desponding thoughts, as in the early motives of the movement; narrates romantic ballads (2nd movement); keeps up a piquant conversation (3rd movement); or, lastly, in the finale, celebrates, with energetic rhythms, the victory over the gloomy mood of the first movement. Everywhere there appear the delicate traits of clever work, and sometimes, also, the varying play of mental color, which does not love to remain long in one and the same frame of mind. The pictures change rapidly, though the composer's fancy is loath to tear itself away from the full orchestra, especially in the first movement, the second part of which, by-the-by, is even too prodigal of its gifts; it lavishes them with both hands. The middle of the third movement contains, moreover, a certain stretch of less captivating thoughts. But these are details which scarcely weigh in the balance against a total impression truly flattering for the composer. The masterly treatment of the orchestra excited undivided admiration, to which the public gladly gave the most lively expression; after every number, as well as at the conclusion, the orchestra, likewise, were not to be restrained from paying their tribute of homage to their chief in the form of a clanging flourish."

The Symphony was admirably performed, as were Mendelssohn's "Hebrides," and Spohr's overture to *Jessonda*. The vocal pieces worthily completed a most excellent concert.—*London Mus. World*.

London Popular Concerts for 1877.

(RETROSPECT.)

(From the London Times.)

(Continued from Page 405.)

There was nothing new to speak of in the programme of Saturday, Feb. 10; but it was, as usual, a pleasure to hear Beethoven's early quartet in B-flat (sixth and last of the Haydn set), played as it is invariably played by Herr Joachim, Signor Piatti, and associates. Tartini's "Trillo del Diavolo" was, for the twentieth time, so admirably executed by the Hungarian violinist as to create a legitimate desire on the part of many among the audience to know something more of the music composed by the renowned Istrian virtuoso. With so fortunate a dream as resulted in this sonata he must surely have dreamt again. Schubert's interesting sonata in A minor was extremely well rendered by Miss Agnes Zimmermann, whose recent appearances at the Popular Concerts have materially increased her reputation; and a new singer, Miss Gowa, made a decidedly favorable impression in *Lieder* by Taubert, Beethoven, and Franz. When are we to hear an English song, too, at these performances?

The programme on Monday evening, Feb. 12, would have been attractive if only on account of the very fine interpretation by MM. Joachim, Ries, Zerbini, and Piatti of the first of Cherubini's three quartets for stringed instruments. Perhaps this quartet, although its fellows in D minor and C major have incontestably high merits, is also the best of the series. The *scherzo* and *trio* were especially admired; and had not Herr Joachim with commendable discretion refrained from compliance with the strongly manifested wish of his hearers they would have been played over again—such to the detriment of the final movement, which, as the genial Schumann happily expresses it, "sparkles like a diamond when you shake it." The success of the E-flat quartet will probably induce the director of the Popular Concerts to revive one at least of its companions during the sojourn of Herr Joachim among us. At the same concert we had (only for the second time) Schumann's somewhat labored and diffuse, but in parts very fine, sonata for pianoforte and violin in D minor, which at the hands of Mdlle. Marie Krebs and Herr Joachim could hardly fail in producing all the effect inherently belonging to it. As on previous occasions, we found the *trio* and *finale* the most spontaneous and well wrought out period of the sonata, the *finale* especially being in tune with wonderful life and spirit. Mdlle. Krebs also played Sterndale Bennett's three sketches, "The Lake," "The Millstream," and "The Fountain," the last with such freedom and exquisite delicacy as to evoke an encore not easy to resist. These charming pieces, the inspiration of Bennett's Academy days, always sound fresh and young, although it is over forty years since they were composed. Mr. Barton McGuckin, a tenor who has but recently come before the public, made a very favorable im-

pression in airs by Salvator Rosa and Buononcini (Handel's Italian operatic rival), and in Mendelssohn's song, "The Garland." This gentleman has an agreeable voice—a legitimate tenor—which he already uses to good purpose. Moreover, he sings with unimpeachable taste, never condescending to exaggeration. The fairest hopes may be reasonably entertained of Mr. McGuckin's future career. Sir Julius Benedict accompanied him in each of his songs—an advantage not to be over-estimated.

It is always a treat to hear Mozart's exquisite quintet for stringed instruments in G minor, with Herr Joachim as first violin and Signor Piatti as violoncello, especially when the other parts are so completely filled as by MM. Ries, Straus, and Zerbini on Saturday afternoon, Feb. 17. Mr. Hallé, pianist for the day, played the first of Beethoven's sonatas, Op. 81 (in G), besides joining Herr Joachim and Signor Piatti in the same composer's E-flat trio, Op. 70. The singer was Mr. Frank D'Alquen; the accompanist, Sir Julius Benedict.

More than ordinary interest was attached to the concert of Monday evening the 19th Feb., on account of the production of Herr Brahms's quartet in B-flat, his latest composition of the kind. About this elaborately constructed piece we are unable to speak with confidence after a single hearing; but that it is written with as much musicianly skill, carefulness of design, and earnest purpose as anything we know from its eminent composer's pen may be confidentially asserted. Each movement has a distinct character, and yet all four divisions hang together as integral parts of a whole. For this reason alone it proclaims itself the work of a great musician; and that Herr Brahms is a great musician, none can deny. Nevertheless, much serious consideration is required to grasp the inner meaning, and to become thoroughly familiar with the technical details of any of the more important compositions of this artist. Holding Herr Brahms in high esteem, as one of the genuine musicians of our time, we refrain from any attempt at absolute criticism until better strengthened by further acquaintance with his new quartet. Nevertheless we are strongly inclined to think that, for ingenious contrivance, if not for wealth and spontaneity of ideas, it is entitled to rank among his very best. The quartet was rendered *con amore* by MM. Joachim, Ries, Straus, and Piatti, listened to with close attention, and movement after movement loudly applauded. The pianist was again Mr. Charles Hallé, who played Schubert's fine, if not somewhat diffuse, sonata in B-flat, as few other pianists can play it, besides being associated with MM. Joachim and Piatti in Mendelssohn's first trio (D minor.) Herr Henschel, the vocalist of the evening, in an air from Handel's *Rinaldo* and two *Lieder* by Schubert, showed himself possessor of a capable voice, if not of a very refined style. The accompanist was Mr. Zerbini.

The return of the eminent pianist, Mdlle. Clara Schumann, to the Popular Concerts is always looked forward to by the many admirers of her genius with anxious expectancy. This may account in a great measure for the crowded attendance at St. James's Hall, on Saturday afternoon, when Herr Joachim, the present absorbing attraction of the season, was engaged elsewhere (at the Crystal Palace). Mdlle. Schumann, as usual, was honored with an enthusiastic reception—a reception never accorded but to the highest favorites of the public. She played nothing she had not on several occasions played before; but whatever she may choose, when bestowing upon it her earnest thought and care, is sure to be more or less welcome. The *Variations Sérénades* of Mendelssohn, built upon an original theme in D minor, are exactly suited to her energetic style. This piece, about which the composer himself speaks with satisfaction, in a letter from Leipzig, addressed to his friend Carl Klingemann (1841) approaches more nearly than any other composition of the kind, to the famous 32 variations of Beethoven on a theme in C minor; and it is only to be regretted that instead of 17 (the letter mentions "18," doubtless including the *code*), the number of Mendelssohn's variations had not been doubled, in order to exhaust the capabilities of the theme as fully as Beethoven has exhausted the capabilities of his. The *Variations Sérénades*, nevertheless, even admitting that the composer, had he felt so inclined, might have done still more with the theme, can hardly fail to please when rendered as Mdlle. Schumann renders them—entering, as she does, heart and soul into their character and significance. Twice recalled after her performance, she also joined Herr Ludwig Straus and Signor Piatti in Beethoven's B-flat trio—fifth, last, and grandest of

the series of works for the same combination of instruments which the illustrious musician bequeathed to his art. The quartet was one in D major, which, until the complete catalogue of Mozart's compositions was published, was generally called "No. 7," but is now known to be his 26th. That it is one of his most melodious, graceful, and captivating need hardly be said; nor is it requisite to dwell upon its performance, by such practised experts as MM. Straus, Ries, Zerbini, and Piatti. One of the striking features of the programme was an "Elegy," for violoncello (in E minor), composed and performed by Signor Piatti, accompanied on the pianoforte by Sir Julius Benedict. Though in dimensions a bagatelle, this "Elegy," played as it was, excited the utmost attention and interest, evoking as marked signs of approval as anything in the concert. Why does not Signor Piatti—recognized, and justly so, as the greatest of living violoncellists—write a *sonata* or *concerto* for his own instrument, and thereby add something of sterling value to its repertory? That repertory, as no one is more fully conscious than himself, stands in great need of replenishing. Mendelssohn, in 1846, had designed a violoncello concerto for Signor Piatti, but did not live to put it upon paper. More is the pity! The vocalist on Saturday was Mr. Barton McGuckin, a young tenor of genuine promise, who, in airs by Salvator Rosa, Buononcini, and Mendelssohn, distinguished himself most favorably, and won the unqualified approval of the audience.

Mdlle. Schumann made a second appearance on Monday evening, when, as might have been expected, her attraction, added to that of Herr Joachim, drew a very crowded audience. This time the illustrious pianist was heard in Beethoven's Sonata, Op. 81, best known as "Les Adieux, l'Absence, et le Retour"—a work always rendered by her with a profound insight into its meaning, and a careful avoidance of the exaggeration from which music having an avowed "poetic basis" usually suffers. Mdlle. Schumann combines true reverence for the genius of the composer with her own commanding ability, and is thus saved from the egotism into which ability without such reverence often falls. Again was she successful in enlisting the sympathies of her audience, whose applause, long and loud, compelled a return to the platform. Herr Joachim's solo—Handel's Sonata in A major—obtained a recognition equally emphatic, played as it was to absolute perfection. For this work, in responding to an encore, the great violinist substituted a charming Romance by Spohr, and gave it with a daintiness and taste beyond praise. Other works in the programme were Spohr's melodious, if sometimes trivial, Nonetto, and Haydn's piquant Quartet in C, Op. 33.

The pleasure of this concert—perhaps the most enjoyable of the series—was much enhanced by the singing of Herr Henschel, a baritone-bass gifted with a beautiful voice, rare charm of style, and the natural and true expression of a genuine artist. Alike in songs by Handel, Brahms, and Rubinstein, this gentleman asserted the uncommon power which has promptly made him a favorite.

English Opera at the Globe.

"DER FLIEGENDE HOLLANDER" IN ENGLISH.

(From the Daily Advertiser, March 15.)

Herr Wagner's opera of "The Flying Dutchman" was performed in Boston for the first time at the Globe theatre last night. It is less than six months—reckoning from October 3, 1876—since the work received its very first representation in English, the performance being given under the direction of Carl Rosa at the Lyceum theatre in London. The opera has a libretto of positive literary merit, resembling all of its author's other works in this respect, and is founded upon a story almost unequalled for weird and absorbing interest. A Norwegian skipper, *Daland*, is driven by stress of weather into a small, rock-bound harbor. While he and his crew are all under hatches and heavy with toil-bound sleep, a strange craft, with blood-red canvas, slips into anchorage beside him, and upon his awakening he confronts *Vanderdecken*, the flying Dutchman, famous in legend and song, who for an impious defiance of Providence, and a threat that he would never desist until he had rounded a certain cape in a fearful storm, had been given up to the power of Satan and doomed to sail the seas forever. His despair is lighted by a single ray of hope. Once every seven years his phantom vessel is driven to the shore, and *Vanderdecken* knows—though many times he has tried and hoped in vain—that, if he can win

the love of a maid who will be constant to him even unto death, the spell will be broken at once and forever. *Daland* is strongly moved by the stranger's tale and by his chests of gold, and invites him home, with the hope that he will marry *Senta*, the Norwegian sailor's only daughter. *Senta*, whose heart has long yearned toward the hero of the familiar legend, at once recognizes him as her fate, and plights her troth to him. She discards her former lover, *Erik*, and he, going, in the fashion of rejected suitors, to say good-by and reproach *Senta* for her inconstancy, is interrupted in his interview by the grim *Hollander*, who, misunderstanding the affair and deeming *Senta* false to her vows, sets off once more upon his weary cruise. *Senta*, after agonized but vain attempts to stay him, throws herself into the sea. By this act of devotion the spell is broken, the phantom ship sinks with its crew, and the souls of *Vanderdecken* and *Senta* are saved and reunited in their flight to heaven. This story is told in Herr Wagner's text with continuous vigor and directness, and with frequent bursts of eloquence; and the dramatic capacities of the tale are developed in a series of striking and impressive situations. A finer plot or "book" could not be asked for any opera. A good many of the numbers of the opera have been heard before in Boston at concerts, and years ago the overture, the sailors' choruses and the spinning chorus had been given here, so far as they could be given by an orchestra unhelped of voices; and we suppose it will be admitted by the wildest Wagner-maniac that the orchestra can come extremely near to reproducing the entire effect of those or any other parts of the work. The music, therefore, is not wholly new to our audiences. But the effect of a first hearing of the work upon ears which have been introduced to "*Tannhäuser*," to "*Lohengrin*," and to some scraps of the Bayreuth trilogy, must be strange and confusing in the extreme. "*Der Fliegende Holländer*" stands chronologically second among Herr Wagner's operas; was written, indeed, in his artistic boyhood, so to speak; has many marks of the Italian school of composition, and is now reported to be scorned by its author for its display of pitiful servitude to effect theories of music-writing. It is certain that, as compared with its successors, it is quite rich in defined melodies, that it may be actually said to have some tunes in it; that some of these tunes, especially in the first act, verge upon triviality, and that a good many passages—noticably in *Erik's* earlier music—seem like anticipations of Von Flötow's "*Martha*." But with all this—and the mixture, of course, produces the confused feeling in the listener's mind—there are in abundance and almost everywhere the sings of the same theory and of the same wondrous talent and power which have found their completer expression in later and more familiar works. Wagner has more than begun to cherish a feeling of scorn for a defined melody; he has fully conceived the idea of elaborate recitative as the substitute for such melody, the latter appearing, if at all, in orchestration marvellously enriched and composite; he has already entered upon the use of a great variety of vocal phrases which are later to be recognized as earmarks of his style and to be called hackneyed by the unappreciative; in particular he has possessed himself of the germ of his pet idea, that "tunes"—the completed sentences of musical expression—are mere conventionalities, almost void of meaning, and that their place is to be taken by disjointed clauses, —to wit, by unsymmetrical phrases of recitative, in which all true musical thought is supposed to lie. As a result of this set of opinions and discoveries, many portions of this work have the harshness, the dryness, the long arid tracts of dulness and vagueness which make them seem like mere unmusical jargon to the ear and soul which are not yet perverted or converted to the Wagner idea of opera. The weight and the learning, too, are there,—an incomparable power of writing musical declamation, an unprecedented command of the resources of the orchestra, and in supreme moments an absolute mastery of the art of producing dramatic effects in musical dialogue without the aid of symmetrical forms. The hand of a man of immense culture, of dramatic insight, tremendous force of character and will, is felt everywhere in the music of "*The Flying Dutchman*," and the qualities thus impressed upon it join with its literary merit always to compel the attention and generally the interest of the sensitive listener. There are brief bits of orchestration—like those in the first act, which precede the first mention of *Senta* by *Daland* to *Vanderdecken*—which are exquisite as a love song of Shakespeare; the sailor's choruses are brimful of wild sea-mirth, and are worthy of the descendants of tough Scandinavian he-

roes; and the music of the different parts is discriminated with absolute clearness, not merely by the employment of the *leitmotiven* or characteristic phrases—which are peculiarly interesting in the case of *Vanderdecken*—but by the general character and cast of the music assigned to each, that of the grim hero having an awesome and gruesome quality exceptionally thrilling to the nerves, *Daland's* bearing always the mark of rough heartiness, and *Senta's* being pervaded by a sort of dreamy sweetness. "*Lohengrin*," indeed, seems often anticipated in the more mysterious music of that work. Of strong dramatic writing there are, as we have said, abundant specimens; the greatest and most stirring of all being found in the climax of the duel between *Senta* and *Vanderdecken* in the second act; which concentrates within itself a deep passionateness, not often paralleled in operatic composition.

(From the Evening Gazette, March 18.)

The Kellogg Opera Company began an engagement at the Globe Theatre on Tuesday evening, appearing in "*Lucia di Lammermoor*." On Wednesday evening Wagner's "*The Flying Dutchman*," was given for the first time in Boston, and on Friday evening "*Il Trovatore*" was performed. Of the performances of the two more familiar operas we shall say but little, save that they were rendered quite as well as at any previous time the company has visited us. Wagner's opera attracted the largest house of the week, and it may be added achieved an unquestionable success, if we may judge by the applause that was bestowed upon it. It is certainly an interesting work, exuberantly wild and eccentric at times, but always effective, often delightful. It is true that in point of style it is neither fish, flesh, nor fowl, but it is a curious admixture of Weber, Meyerbeer, Bellini and Spontini, with an occasional seasoning of Halevy, the whole tempered by a soupçon of Berlioz. It is wonderfully dramatic, however, and in spite of much that is bizarre and more that is extravagant, thoroughly engrosses the attention from beginning to end, occasionally stirring the feelings with great power, and always impressing the attentive listener with the sense that he is hearing the work of one whose mind is of no common order. What is most surprising in this opera, though, is the triviality to which the composer sinks now and then. Here and there, in the midst of a scene of intense passion treated with a master hand, we are startled by a bit of commonplace of the most hackneyed description,—a fragment or some odds and ends of Italian opera that were worn threadbare years before Wagner began to write. This is the more startling for the reason that we find it difficult to disassociate the composer from his later theories, or to forget that the opera is looked upon by him as one of the sins of his youth that cannot be too deeply repented. The work, throughout, is large in design, and in many essentials clearly prophesies the course afterwards adopted by the musical iconoclast in his reckless assaults upon received traditions of art. The orchestration, though tending to noisiness, is wonderfully fine. It is over-elaborated, and in the attempt to make it independent of the voices is often confused, but it is large in style and masterly in conception and treatment. Then, again, we have a strongly marked attempt to give a distinct and an appropriate individuality to the different characters, and the result is a fine discrimination between the rugged music assigned to the rough old fisherman *Daland*, the dreamy and impassioned music given to the morbid *Senta*, the weird and vague music of the lover *Eric*. These distinctions are well maintained throughout. The sailor choruses are full of characteristic strength and spirit. The second act is the best of the three into which the opera is divided. The first act contains but little that is interesting, beyond the unflagging energy with which its wild and restless fervor is sustained. But the second act abounds in beauties of every kind. The various styles essayed therein by the composer give it the air of a pastiche, and consequently deprive it of unity of sentiment, but it is interesting both musically speaking and as a curious example of the composer's indecision before giving himself up to his more matured views of his mission. The opening chorus, in its pure melody and treatment, might easily pass for a bit of elevated Auber, so French is it in character. The meeting between *Senta* and *Vanderdecken* is suggestive throughout of Meyerbeer, and is conceived in the same spirit as the great scene between *Valentine* and *Raoul* in "*The Huguenots*," and the fine trio in the last act of "*Robert le Diable*." It is marked by intense

passion, and is not surpassed by anything in its manner that modern opera has produced. There are many barren wastes in the work that are given up to eccentricities which jar upon both the ear and the understanding, and the general tone of the opera is feverish and unhealthy; but when all is said that can be said against it, there still remains much that fascinates, and much that excites involuntary admiration. We feel that we are in the presence of an original and an independent mind, that is struggling to find the proper outlet for his thoughts, and the proper form in which to present them.

The opera was very creditably performed. Miss Kellogg, as the imaginative and romantic *Senta*, acted with more thought and skill than have ever before distinguished her efforts. Her impersonation was artistically conceived, and was, throughout, consistent, interesting, and able. She threw herself fully into its spirit, and as an actress and a singer fairly earned and deserved the cordial acknowledgment she received at the hands of her audience. Mr. Carleton played *Vanderdecken*, and looked the part to perfection. His acting was well conceived, and he sang the music of the part with strong intelligence, devotion and ability. Mr. Maas merits praise, too, for the sweetness and the fervor of his singing as *Eric*, the lover of *Senta*. Mr. Conly made an appropriately vigorous and rugged *Daland*, and sang the music of the old sailor with a heartiness and a strength that call for hearty commendation. The little that was given to the *Helmsman* was sung by Mr. C. H. Turner well, though it seemed to make severe demands upon his voice, as well it might, for some of its phrases are almost unsingable. The sailors' choruses were rendered with excellent spirit and correctness, and the Spinning Chorus was acceptably given, save for an occasional faleness of intonation. The orchestra, considering the trying difficulties of the work and the limited number of rehearsals it had, acquitted itself in a praise-worthy manner. The opera was mounted in an effective and careful manner, though we could have well spared the map of Pittsburgh that appeared upon the walls of the fisherman's hut, in the second act. The work was enthusiastically received.

(From the Courier.)

Throughout the work breathes the spirit of spontaneous *naïveté*. This opera was certainly not manufactured, but created. There are weak points in it undoubtedly. Wagner was not yet able to always hit his mark with that unerring aim, with that Titanic force that he has since developed; but the aim throughout is high, pure and noble, there is nothing of unworthy trickery or clap-trap in his method, nothing done for the sake of mere sensation and stage-effect. Let us go into details a little. The opera begins with a regular overture built up on themes that afterwards are recognizable as the germs of the whole music of the opera itself. After "*Tannhäuser*" Wagner gave up writing set overtures to his musical dramas, as incompatible with his theory of art. He even cut off the latter half of the famous overture to "*Tannhäuser*," and connected the Allegro movement immediately with the music of the opening scene, when he remodeled the work for its performance at the Paris Opera in 1861, thus changing its form from that of overture to a mere instrumental introduction more in keeping with his later views. His return to the overture form in the "*Meistersinger*" is easily explained by the character of the work, which is a sort of parody or satire on "*Tannhäuser*." Concerning the overture to the "*Flying Dutchman*," I can do my readers no greater service than to quote from the criticism of one of the greatest musical critics the world has ever known—Hector Berlioz. He says: "The overture begins with a lightning-like outburst of the orchestra in which we seem to recognize at once the howling of the storm, the cries of the sailors, the whistling of the cordage and the tempestuous noises of a raging sea. This opening is magnificent; it imperiously seizes upon the listener and carries him away; but, as the same method is constantly employed afterwards, tremolo following upon tremolo, chromatic runs ending only to make way for other chromatic runs, without the faintest ray of sunshine piercing through those dark clouds charged with electric fluid pouring down their torrents without trace or end, without the slightest melodic figure to brighten those black harmonies, the listener's attention grows tired, discouraged, and finally succumbs. . . . The overture, of which the development seems to me, upon the whole, excessive, is vigorously scored, and the composer has at its beginning drawn an extraordinary effect from the interval of the bare fifth. This interval, thus employed, assumes a strange as-

pect, that makes one shudder." The opening scene of the opera, in which Daland's ship comes to anchor in a little bay on the Norwegian coast to seek refuge from the storm, is peculiarly fascinating. The cheery singing of the sailors furling sails, coiling ropes, making the ship secure, the echoes their song awakens in the surrounding cliffs, the noise of the storm, Daland's short sentences of self-congratulation on having escaped the tempest and the near prospect of seeing Senta again, all go to make up a scene to which I can compare nothing that I know of in the whole range of dramatic music. The song of the helmsman, whom Daland has left in charge of the ship, is admirable, one of the best and most admirable bits of melody that Wagner has ever written. The arrival of the ship of the Flying Dutchman "with blood-red sails and black masts," the half waking up of Daland's drowsy helmsman who has gone to sleep over his charge, and tries in vain to drive off elumber by singing snatches of his song, are wonderfully vividly painted by the orchestra; it is a scene taken right from life. The landing of the Dutchman himself, with his first grand air, in which he alternately half scornfully bewails his fate and tries to revive his long-lost hope of salvation, is the first time that we find anything of the latter Wagner in the opera. The whole scene is immensely difficult, and unless the singer is a thorough actor as well, and has completely mastered every shade of Wagner's intention, it will always fall flat on the audience. I remember coming out of the Globe Theatre some years ago, after witnessing Miss Charlotte Cushman's wonderful acting of Queen Catharine's death scene in *Henry the Eighth*, and meeting a certain great opera singer in the lobby, I was impelled to say, "Only think what opera would be, if we could have such acting as that!" "Very true," was the reply, "but you see the music never gives us time for all that sort of thing." Now in this scene of the *Flying Dutchman* the music does, for once, give time for "all that sort of thing;" nay, more, it absolutely demands it of the actor. There is not an orchestral phrase in the whole scene that is not intended to accompany some pantomimic expression of sorrow, despair, resignation, hope, longing, passion, on the actor's part. And, mark this well, unless both actor and orchestra are in perfect accord, the gist of the whole is lost. This scene is entirely superb. Wagner calls it the key to the understanding of the Dutchman's character, and through it to the understanding of the whole opera. The remainder of the act is hardly up to this high level, but it contains much that is distinctly fine. The music during Daland's meeting with the Dutchman, the latter's description of a part of his misfortunes, his displaying his riches before the astonished eyes of the hearty old Norwegian skipper, his first half-timid question, "Have you a daughter?" and the ensuing dialogue that results in the exclamation, "Let her be my wife," is wonderfully graphic. The duet between the two men verges more on the commonplace, but the act closes brilliantly with Daland's ship weighing anchor after the storm, amid the singing and cheers of the crew. The opening scene of act second, in which we are shown the interior of Daland's cottage, where Senta and her young friends sit spinning, is absolutely charming. The spinning chorus for female voices is certainly one of the most charming things of its sort in all music. Senta's ballad, in which she relates the legend of the Flying Dutchman to her comrades is superb. I know of nothing that equals it in a certain weird power. Erik's song of expostulation seems less good. In fact none of the music of Erik's part strikes us as up to the standard of the rest of the work. It recalls the unhappy Italian Tenore di Grazia too strongly. To be sure Wagner says of him: "Erik must be no sentimental whimpere; on the contrary he is stormy, violent and morose. Whoever sings his Cavatina in the third act in any sugary sweet way, renders me by so doing but a poor service, as it ought to breathe nothing but melancholy and sorrow." The music, however, reaches its highest point of power and dramatic intensity in the following scene, where the Dutchman meets Senta and she joyfully consents to be his wife. In this scene, as in the Dutchman's air in the first act, Wagner has done his utmost. It will always remain one of the greatest duets on the stage; perhaps not to be compared with the great duet in the fourth act of Meyerbeer's *Huguenots* or with the great duets in Lohengrin or the Walküre; but to be great a thing need not be greatest. Certainly this scene alone would suffice to prove Wagner's commanding genius. The sailor's chorus in the third act is a most spirited piece of writing, if per-

haps rather noisy, but that is, after all, not out of keeping with the character of the scene. The gradual working out of this scene is indeed one of Wagner's triumphs. The hilarious jollity of Daland's sailors, their jeering invitation to the crew of the phantom ship to join them in their revel, the alternate singing of the men on ship-board and the women on shore, the awakening of the ghostly crew of the *Flying Dutchman*, their demoniac song accompanied by the raging of the tempest, the vain attempt of Daland's sailors to drown out their horrid chorus by striking up their own sailors' song, and the ultimate flight of both sailors and women, leaving the field to the phantom crew, make up a scene of surpassing dramatic brilliancy. After a second attempt by Erik to induce Senta to look favorably upon his love, the opera hurries to its end. This final portion is full of dramatic and musical interest, and is a worthy close of the work. Senta's frantic proclamation of her constancy as she throws herself from a cliff into the sea is really great.

Beethoven at the Aquarium. (!)

There can scarcely be much discussion concerning the highest art-aim of symphony writing, and we have Beethoven's own words to show what he meant when he composed the "Sinfonia Pastorale, No. 6, Op. 68." Symphonies such as Beethoven wrote are surely the most invigorating stimulants to the imagination, and the great master, although he gave in this very work the keynote to his impressions, yet declared that his Pastoral Symphony was rather the record of impressions than actual representation of facts. We can well imagine the horror caused to some minds by the exhibition of a moving illustrative panorama during the execution of Beethoven's sublime work. We can forgive the scorn occasioned by the dull declaration that such music cannot inspire without assistance, and that the mind is dead to fancy before such enchantment. But horrified as we may be, and scornful as we may be, still we are brought face to face with the fact that no gates to enchantment are unlocked by the genius of the musician, and that when he pipes there are some who will not dance. The question, therefore, resolves itself into this, are we to leave unimpressible minds in a state of darkness and chaos, are we to reserve Beethoven and his symphonies for such as understand and appreciate them, or may we in all gentle kindness suggest their beauty in a round about and, artistically speaking, an heretical fashion? Not much harm can surely be done by scenic illustrations to the Pastoral Symphony, and if any chance converts are made to the imaginative school, the honest design of the Aquarium authorities may well be spared some of that "scorn of scorn" to which it is at the outset exposed. There will be some who will listen to the music and shut their eyes, and many more who will gaze at the panorama and shut their ears; but if music and scenery in combination suggest to any mind the refining and ennobling influence of Beethoven, it may be possible that such humble inquirers may be spared some of the lashes inflicted by an avenging aestheticism. But now that the thing has been done, now that Beethoven's "record of impressions" has been taken up to the painting-room, now that his adorable fancy has been exposed to the harsh rigor of reality, now that his May meadows and sun-lit fields, and carousing villagers, and thunder-storms, and thanksgiving prayers have been measured out by rule of thumb and canvas, it is indeed curious to observe how differently one sublime subject can appeal to varied minds. Mr. Julian Hicks has painted a beautiful panorama; but to say that the panorama touches the musical sentiment or the first principles of the idyll would be disloyalty to Beethoven and unfriendly to nature. We will allow, for the sake of argument, that identical impressions are not created by the same touch, but if this magic symphony was not meant to suggest the exquisite simplicity of nature and the purity of rural innocence, it meant nothing. Mr. Hicks has discarded the purely pastorale, and direct-

ed the mind to the abstract classical. He does not take his audience with the music through meadows, by the side of rivulets, amongst the villagers. When are the "pleasant feelings aroused in the heart on arriving in the country" in this unreal world of classic temples, broken columns, and impossible citadels? It was the country that God made, and not the palaces built by man that Beethoven described. It is as true now as then. The blue-bell fields of Kent, the solemn shade of the beeches and oaks of England, the villagers of our own time, the rural charms of England, all come before us with the first notes of Beethoven's pastoral music. Could not Mr. Julian Hicks have led us among the hedge-rows and thatched villages of our own land instead of conducting us to the stately grandeur of an unknown world? We see an Acropolis on every hill, and a ruined Palmyra in every valley. The carousing villagers are attired like Paris on the hill of Ida, the dances are suggestive of fauns and satyrs. Pan and Bacchus, Enone and Adonis, are the figures in the panoramic picture, and the red storm-sun sinks upon a wild plain scattered about with Corinthian columns. The management has done well in its honest effort to educate the taste; the scenic artist has painted a moving picture distinguished for its boldness and beauty. Mr. George Mount has done his best for Beethoven's music, but picture and music are distinct and apart. The mind refuses to take them together.—*London Musical World*.

Beethoven—with Illustrations. (!)

The recent performance, at the Westminster Aquarium, of the Pastoral Symphony, with scenic efforts, is to be deplored as a violation of the highest principles of musical art. The orchestral symphony is a distinctive form of musical expression, which can neither be added to, nor taken from, without destroying its very nature and essence. Put words to it, and it becomes a cantata; again, add the stage, and it becomes an embryo opera. To appeal to the eye as well as to the ear is to trench upon the true province of the symphony, which is, to depict by sound alone the varying panorama of nature and the emotions of the heart. Taking the Pastoral Symphony as the best instance to be found, Beethoven's music brings before us with ample distinctness the smiling landscape, the almost sudden darkness, the burst of the storm, the heavy but liquid patter of the rain; the gradual departure of the thunder-clouds, and the thankful repose of nature when the storm is spent. To appeal forcibly to one sense is to distract the other, and it is impossible, in the presence of a gorgeous and shifting panorama, to give an adequate attention to the orchestra. This was fully exemplified in the case of the performance at the Aquarium. The applause of the audience was in chief directed to the scenic effects, and the result of this was the occasional interruption of the noble work they were intended to illustrate. We fear, nevertheless, that the performance is regarded by its projectors as "a success."—*London Mus. Standard*.

Miss Julia Rive's Style.

(From the Musical Review, Chicago.)

We cannot imagine why it is that some of the local newspaper critics and contributors on musical subjects should go so far out of their way as to declare that Miss Julia Rive is a greater artist than Mme. Anna Esposito. We can understand how criticism can be so thwarted and warped as to bury out of sight all regard for what is just. We do not accuse any critic of bias in making this comparison. They may have been actuated by honest motives. They may conscientiously believe that Miss Rive is the greater artist of the two. But we repeat that we cannot appreciate or comprehend the critical perspicacity which shall find in the one anything to compare to the other. It is a thankless and not an easy task to write a criticism upon so accomplished a pianiste as Miss Rive. Her method no one can disparage and her technique is magnificent. But with all her fine gifts in the mechanical part of her execution there is something wanting in her playing. If we were to judge piano music solely by the dexterity with which certain combinations

of chords are fingered, then the highest praise should be accorded to Miss Rivé. But to properly interpret the great masters in musical art a performer should have the keenest sensibilities and the most refined perceptions. This sensitive feeling for tone in the mind will rapidly and completely find expression at the finger ends. We do not wish to be construed as meaning that Miss Rivé does not possess these necessary qualifications. Unless she had them in some degree and a largely developed degree, too, she never could be the artist that she is. Without any desire to be captious, or to raise frivolous objections to Miss Rivé's style, we think that she gives us music with more of the mechanical element in it than the spiritual; and for this reason bravura music is that in which she displays the abundance and the thorough cultivation of her natural talents. This metaphysical essence in music is undoubted. Every composition means something, and, unless that something is reached, it cannot wholly satisfy. The true sphere of music is the emotions. Music creates emotions more than it portrays them, and it does not give rise to these emotions if it is not intensely expressive; and to be intensely expressive requires great versatility and grace in touch. These traits we do not think that Miss Rivé has so much as the ability to overcome the most difficult technical passages. Miss Julia Rivé is a thorough artist, an artist who combines with a perfect technique a high degree of intelligence. Her skill in the mechanical requirements of piano music is as perfect as it is surprising. She plays the most intricate music with the same ease that she would bestow upon an ordinarily difficult composition. There is no woman in this country, and perhaps not in any other, who can play Liszt's complicated music so well as Miss Rivé. She was, we believe, under the instruction of that great maestro for the period of twenty-one months, and the influence of her illustrious teacher is evident in her style. Essipoff showed to the greatest degree her skill in bravura music in her execution of the magnificent Saint-Saëns concerto, which she played during her last week in Chicago. Saint-Saëns, who is unquestionably one of the greatest modern composers, gives to this composition a great deal of the character of Liszt's heavier music, combined with that finesse and melodiousness which is the feature of the romantic school. As played by Essipoff, it was one of the most superb performances ever given in this city. Essipoff is par excellence the poet of the piano. Under her manipulation there is a warmth, a grace and an eloquence in piano music which no musician has before imparted to it—at least within the range of our knowledge. This we can say without in the least compelling a comparison with Rubinstein and Von Bülow, both greater musicians. Rubinstein impresses one with the greatness of his musical genius; Von Bülow by his great intellectuality and Essipoff by her bewitching poetry. The reader will pardon this momentary digression. Inasmuch as critics have insisted that Miss Rivé is as great and sometimes greater than Essipoff, we wish to show wherein, in our opinion, she is deficient. Miss Rivé is lacking in that poetical quality, that graceful feminine insight, which was the charm and singularity of Essipoff's playing. Miss Rivé, as we have said above, as an interpreter of brilliant, intricate music, deserves all the praise that can be lavished upon her. But as a reader of the romantic and poetical styles of musical composition she is below our ideal. In Miss Rivé's nature we do not think, judging from her personal appearance, that the idealities and poetic faculties are largely developed. And this we say without intending any injustice to this gifted lady. She cannot impart to her music that which she evidently has not herself. If the reader will agree with us in the premises he or she will certainly agree with us in the deduction. Miss Rivé's execution of compositions similar to those of Chopin, Schubert, Beethoven, and, indeed, all sentimental music, reminds us of a painting in high colors where the lights and shadows, which are as necessary to the perfect musical idea as to the painting, have been sacrificed for brilliant effects. We are aware that many will dissent from us, but this is our honest opinion.

Boston Audiences.

MADAME ESSIPOFF'S CONCERTS.

To the Editors of the Boston Daily Advertiser:—

With all due respect to Mr. William Lloyd Garrison, his reflections upon Madame Essipoff's failure here in Boston do not reveal much understanding in artistic matters. As other articles have appeared, written in a

similar strain, it may not be out of place to say something on the other side. To be brief and to the point, and far from wishing to detract from Madame Essipoff's admirable playing, we contend that it requires something more than this admirable playing to make an evening concert at the Music Hall interesting. In the first place we object to the hall for performances which possess the character of chamber concerts. It is too large, and two pianos on that great stage, without any sign of an orchestra, wear a most melancholy aspect. To hear a concerto by Chopin or Saint-Saëns in the Music Hall, with accompaniment of a second piano, no matter how well played, cannot possibly inspire us. To have it followed by the vocal performances which the audience had to listen to next, was calculated to counteract any possible charm that the playing might previously have given. To have these vocal performances followed by solo compositions like the "Melancholie" by Prume, and others of the kind, however fair the playing, was hardly endurable.

We may not be as appreciative as we should be; but we think we compare not unfavorably with the best audiences in European cities, and are far more good-natured. At all events, if we are to be considered unartistic, we claim that these concerts as a whole were unartistic also, and would not be patronized, even if tolerated, by cultivated audiences in any respectable European city any more than in Boston! When Mr. Rubinstein engaged Horticultural Hall and alone at the piano played to us carefully-selected programmes from different schools of music, we listened to him with unbounded interest, and he certainly could not complain of his audiences nor of any want of appreciation on their part. When we are asked to listen to piano-forte playing in the Music Hall with an orchestra, we want that orchestra to be good, or at least passably good. The better the playing is, the better the orchestra should be; and it is hardly fair to expect us to put up with worse than mediocrity, for the orchestra that did accompany Madame Essipoff was worse than mediocre. We could not blame Madame Essipoff for dispensing with such an orchestra if she could not give us a better one, but a hall of the size of the Music Hall is not, in our opinion, the proper hall for a series of solo performances on the piano.

In any large city the concert-going public form of course, a small portion of it. If statistics (to be practical) could be made up showing the number of concerts that have been given in Boston this season, and the number of people who have attended them, we think they would demonstrate that, in view of the fact that people generally feel poor in these times—and as a rule the more cultivated in mind the poorer in purse,—we have not been lacking in patronizing them. We have far too distinguished artists among us to fall in our appreciation of pianoforte playing and of Madame Essipoff's performances. Although we may not be able to accord to her that superlative praise which some of the critics have indulged in, and though we have heard those among us whose conception and rendering of some of the compositions she played impressed us much more favorably, we do accord to her our enthusiastic admiration, and respectfully suggest to her that if she should favor us again with a visit, she will engage a smaller hall and will permit us to listen to her alone. She will then do herself and her audience justice, and her audience will do justice and pay homage to her.

ONE OF THE AUDIENCE.

[From the Saturday Evening Gazette.]

Madame Essipoff's shabby treatment by the Boston public during her recent engagement here has called forth the following appreciative and kindly letter from William Lloyd Garrison, who manifests a just and manly indignation at the neglect with which the artist was treated here:—

Boston, March 10, 1877.

Madame Essipoff:—

Happening to be in New York last November, I was induced, by the exalted encomiums bestowed upon your proficiency as a pianist by the leading journals of that city, to attend several of your concerts; and though, in consequence, my expectations were raised to a high pitch, they were transcended not only by the wonderful precision and perfectness of your execution, but by the superlative judgment, taste and skill you displayed in your interpretation of the various productions of the most eminent musical composers—the modesty of your deportment also greatly enhancing the pleasure of listening to your performances.

When, a few weeks afterward, you made your debut in this city, the comparative smallness of your audiences could be easily accounted for by local circumstances (special to the season); but by what influences—malign, fortuitous or otherwise—you have been left, on this your second visit, to exhibit your phenomenal powers to a most inadequate attendance, it is difficult to conjecture. The fact is simply discreditable to the musical pretensions of Boston, but detracts nothing from your own exceeding meritoriousness.

I am led to offer this tribute of my respect and high appreciation by the profound interest I take in whatever relates to the elevation of your sex, the enlargement of their sphere of usefulness and activity, and the vindication of their claim to equal rights, privileges and possible attainments with those of my own sex. Too long have they been assigned to an inferior position.

Respectfully yours,

WM. LLOYD GARRISON.

For Dwight's Journal of Music.

An Appeal.

When in Rome last year, I found there teaching Music, in a very humble way, a lady whom I had known many years before, as a brilliant and popular singer,—ELISA BISCACCANTI, *sic* Ostinelli. I am sure that many of the readers of the Journal must remember her, for she was Boston-born. Her father, Signor Ostinelli, was a violinist of rare genius; her mother, an American lady, was a fine professional pianist. Miss Ostinelli, a warm-hearted, enthusiastic girl, possessing a voice of remarkable purity and power, was early taken to Europe by her father, and placed under the best musical and dramatic instruction. In five or six years she returned to us as Signora Biscaccianti, a *Contralto*. "But that's not much"—an inspired singer, and that's a great deal. By the way, she was the first American Prima Donna singing in Italian opera—in America, at least. She was everywhere enthusiastically received—everywhere successful, in opera and in concerts, and especially after some years of practice and a second visit to Europe had ripened her voice and given richness and breadth to her style. She was quite unspoiled by success and adulation;—her manner, as she used to stand for a moment regarding her audience, with her large, dark, melancholy eyes, was very charming—a singular mingling of timidity and dignity—a childlike appealing and artistic self-reliance. The voice which poured from the slight chest and delicate throat of the little woman astonished every one by its power. Its soaring, careering, exultant character.

Previous to her second professional visit to America, Biscaccianti sang with great acceptance in London, Paris, St. Petersburg, and several Italian cities. Subsequently she visited the Pacific coast and South America—twice, I believe, remaining several years. At last, drawn thence by her maternal heart, she came to Italy, where her son was at school, hoping there to continue her career. But sorrow came with her, and misfortune soon met her, in the form of a long and terrible illness, from the effects of which she has not yet entirely recovered. For ten years it has not been possible for her to pursue her profession—and though I hear that her voice is now coming back in a marvellous manner, she can hardly rely upon it again in the old way. But certainly time and sickness have left uninjured her rare artistic knowledge and experience, and her ability as a teacher, which she ought to be able to utilize.

In this country she would do well. I doubt not; but even if she had the means to come, she feels that she cannot be again separated from her son—a fine young man—now serving in the Italian army. But Rome swarms with singing masters, and she, humble and heart-broken, has made her way very slowly, never having pupils enough to insure her a support. Her best friend in Rome is Mrs. Marsh, the noble wife of our Minister; and to her, when about to return to America, I applied for a little statement which I could append to an appeal, in case I should be unable sufficiently to relieve our poor friend by my own labor, and by soliciting aid in a strictly private way. Illness and a press of imperative duties have prevented me from carrying out the plan which a regard for the delicate feelings of the artist suggested, and now there seems no other way but this. The only assistance I have hitherto received for Madame Biscaccianti, has been from that "Grand Almoner" for unfortunate genius and worth, George W. Childs, whose generous donation has helped her through the fall and winter.

I can testify that, when the great singer was at the height of her popularity, she was most sympathetic and generous—always responding to appeals for charity, and delighting to assist all young aspirants for lyric fame, and broken-down artists. Now she, in her sad turn, needs help, which we ask for her. We wish and we intend to raise for her a moderate sum—not so great as she often gave away in a single night,—but sufficient to procure for her more suitable clothing and more comfortable living than she can now afford. We desire to put her beyond the apprehension of cruel want, should she again fall ill. So, good friends, you with art-loving, and therefore charitable hearts—with musical, and therefore merciful souls, send your contributions to the Biscaccianti fund, to John S. Dwight, Esq., Boston, or to George P. Marsh, U. S. Minister, Rome, Italy, or to

Yours trustingly,

GRACE GREENWOOD.

232 New Jersey Ave., Washington, D. C.

LETTER FROM MRS. MARSH.

Rome, May 1876.

Dear Mrs. Lippincott:—Being extremely anxious that Madame Biscaccianti shall be relieved from her present embarrassments and in the hope that you may be able to excite an interest in her among her former friends, I gladly comply with your request. It is unnecessary to recount the circumstances which have placed her in this trying position—and with her career as a singer, you are

better acquainted than I—so I may confine myself to what I have known of her during the past year and a half. She came to Rome in the winter of 1874-5, absolutely without means, and in the hope of finding employment as a teacher of singing. Several American ladies interested themselves for her—but here only *maitres de chant* are in fashion, and she, though having been taught in the great old school, by the great masters, was unable to secure more than one steady pupil. This was a niece of my own, and in her case the success of Madame Bis-caccianti was most wonderful. She showed at once great skill as a teacher and much womanly tact. During the summer, she could find nothing to do (my niece having returned to America) and she would have suffered from absolute want but for the kind help of Americans, then in Rome. Upon means furnished by them she lived in the country, with the utmost economy, and in the autumn came back to try again. Though more fortunate than last year, she has still been far from able to meet her simple wants. In a year or two, I feel confident that she will have acquired a reputation as a teacher, which will enable her to support herself. In the meantime, she must have help, and I sincerely hope, dear Madam, that you may be able to rouse the sympathies of those who in happier days have listened with delight to the rare music of her voice, so far as to induce them to extend that help. Painful and humiliating as has been her situation, since my acquaintance with her, I have always found her a lady, in manners, feeling and conduct, and yet at all times ready and anxious to do anything to help herself. I am deeply interested in her behalf. It is sad to see one who has done so much for the pleasure of others, reduced to a condition so distressing.

Very truly yours,
C. C. MARSH.

Dwight's Journal of Music.

BOSTON, MARCH 31, 1877.

TWENTY-FIVE YEARS!—The present number (938) completes the Thirty-ninth Volume, and the *Twenty-fifth year* of our Journal of Music. The title page and Index for the last two Volumes will take the place of the usual pages of Music in the next number.

Mme. Essipoff's Concerts.

Rather a silly stir, it seems to us, has been made in the newspapers about the small attendance upon the last concerts in our city of this admirable, in some respects superlative, pianist. The accidental fact has been made the criterion of Boston musical taste and Boston "culture" generally. As if people, to prove the sincerity of their pretention to a love for what is best in Art, were bound to turn out *en masse*, crowding the biggest hall, whenever, and under whatever circumstances, and in whatever manner, any speculating manager may please to bring a famous virtuoso within our reach. "Exceptionally" fine the artist may be, to be sure; but then, in these days, the *exceptional* is fast becoming the almost too common. One new prodigy follows so closely on the heels of another, that we get no rest, and nothing any longer seems wonderful at all. In this matter of piano playing the passion and the appetite for wonder were pretty well exhausted here by Rubinstein and Bülow; it could not reasonably be expected that a third already, even if in some sense more remarkable, could still increase the fever of excitement; nor is it by such fevers that we live the healthy life of Art. The impresarios, the speculators in Art and artists, would have things their way; it is their cue to keep us all the time on the *qui vive* for the exceptional; but the real, sincere, enlightened taste of a community cares less and less for the exceptional, finding its gratification more in the quiet, temperate enjoyment of what is intrinsically good and true and edifying in a wholesome everyday and easy sort of way; and manifesting its zeal for Art by steadily fostering the means of Art within its own borders, rather than by running after every new sign and wonder. We count ourselves among the admirers of Mme. Essipoff's playing; we listen with sincere delight to all she does; we shall always be glad, season and circumstances favoring, to hear her again. But we protest against the assumption of

these critics and sneerers at Boston taste, that Boston society is bound, at all times and in all circumstances, to crowd the vast Music Hall to hear even the *ne plus ultra* of pianists play. We protest that the small audience complained of has nothing at all to do with the question of Boston's degree of musical culture and appreciation as compared with that of other places. Indeed the really musical Boston makes no pretensions, and does not occupy itself with childish comparisons or rivalry with other cities; this idiotic, idle talk all comes from the reporters, letter writers, quid nuncs of the newspapers. What matters it whether Boston, or New York, or Philadelphia be the most musically cultivated city? If we have any real music lovers among us, they are too much occupied with making the most of their own opportunities, to be disputing the palm with any other place.

Now it is very easy to account for Mme. Essipoff's small audiences without any reflections, just or unjust, on the musical character of Boston. One reason, of a general nature, we have already hinted. Here are others:

1. The most important, as bearing on cases of this kind, has been very truly stated by "One of the Audience" in a communication which we copy from the *Advertiser*. It is simply unreasonable to expect that crowds of people, sufficient to fill the Boston Music Hall, will ever be persuaded, more than once or twice, to attend mere piano recitals or Chamber Concerts. Such a thing is not known anywhere in Europe: why should it be in America? Oratorios, Orchestral concerts, Operas, address the larger crowd; but the number who find frequent pleasure in Chamber music is comparatively limited and select. Now your speculative impresario, with mind ever bent on "big Bonanzas," takes a famed pianist, and tries to put him before as big a crowd as he would a Lind, a Nilsson, or a Wagner opera. It is out of all reason,—against nature.—And then again, piano-playing is never heard to advantage, never well appreciated in so large a hall; nor is it in itself so good, because the performer, instead of playing as he feels, and as he would, thinks he must try to conquer the vast space by using extra power. A Chopin or a Beethoven Concerto in the Music Hall, *without an Orchestra*, is simply an absurdity. Is it not time that we had learned this lesson? We surely did not need to wait for Essipoff to learn it; it was the same experience with Rubinstein and Bülow, and naturally only more so now; the number of music lovers who are kept away by such experience is and must be steadily increasing. Were the Abbate Liszt himself to come, he probably would fill the great hall once or twice, until his figure became quite familiar; after that, the small hall, the quiet nook of pure, intrinsic musical delight, would be the place for him.

2. This artist's second visit was unfortunately timed. It came right after a long continued and exhausting round of concerts:—eight or ten Thomas concerts in ten days, with many more besides. One cannot be a concert-goer all the time. Even a poor musical Editor, with the seasoning of a quarter of a century, finds it more than he can well digest, and is often tempted like a sentinel to sleep upon his post.

3. Indifferent, or unattractive programmes. How little they offered as compared with those of Rubinstein and Bülow! They, perhaps, overdid it sometimes, giving us too much of a good thing. But in these four concerts of Mme. Essipoff we had two Concertos, *without orchestra*; not a Sonata, nor any work at all, of Beethoven, nor anything whatever in Sonata form except one for piano and violin by Rubinstein; one short selection from Bach; two Chopin Polonaises, and one of Liszt's Hungarian

Rhapsodies; and for all the rest a multitude of little pieces by Chopin, Rubinstein, Henselt, Raff, Leschetizki and other Russians, with only one by Mendelssohn and one by Schumann:—all very pleasing in their way, but not of much account for a "grand" concert in the Music Hall. Further than this, by no means a relief, there were overdoses of for the most part rather hacknied and indifferent violin solo music, albeit played by a master of his instrument, and some singing to which it was simply pain to listen!

4. Another drawback may be mentioned. The instrument on which she played—a Steinway "Centennial Grand," we believe—was one of exceptional, prodigious volume and power of tone, as if to fit it for the great hall; but also one in which the sweet intrinsic music of the tone, the singing quality the Steinway instruments once had when not forced, seemed all sacrificed to power. The tone was thick, dry, unsympathetic; so that in delicate and subtle, and particularly rapid passages (say the *Gigue* from Bach) the effect of Mme. Essipoff's exquisite phrasing and interpretation was obscured.

Other reasons might be named; but are not these sufficient? We have left ourselves but little room for a review of the concerts in detail. Of Mme. Essipoff's whole style of playing—her perfect certainty,—her touch so clear, so vital, so exquisitely modulated,—the wonderful ease with which she executes the hardest tasks,—the fine conception and good taste pervading all,—we can say no more than we have said before, except to add that the charm of the whole in its unity seems greater than before and inexhaustible. Her opening performance, of the Saint-Saëns Concerto in G minor, was superb throughout,—not clearer, nor in conception truer, than that by Mr. Lang, its chief advantage being in the perfect ease with which it was done, and something more of telling power. On the other hand, the poorly played accompaniments on a second piano were rather a distraction than a help to the integral impression of the work. As to the E-minor Concerto of Chopin (in the last concert), we dare not say we ever heard it played more perfectly. The same of the great Chopin Polonaises, Barcarolle, etc. And all the smaller things were, each after its kind, exquisitely polished gems under her hand. The very pronounced statement of the melody throughout, with the shaded accompaniment in the left hand, was still obvious; and so were several other slight defects which have been pointed out by many critics, surely in no spirit of detraction.

One word for the violinist, Mons. Vivien. More and more we all became convinced that in him we had a very superior master of his instrument. The difficulty was that many of his selections were hacknied and inopportune; though there is hardly a composition of Vieuxtemps without true artistic merit and great charm in its place. But the morbid, sentimental, *fade* and shallow "Melancholie" by Prume seemed only revived to show that the world has had the best of reasons for forgetting it. For two fine exceptions, however, we must give credit. One was the Sonata from the great old creative violin period, by Rust (1798), which was refreshing by its breadth and power, and its imaginative and varied charm. The other was the Sonata-Duo, in A-minor, by Rubinstein, which was played to a charm with Mme. Essipoff. This last headed the purely Russian programme of the third concert,—a bouquet less unique than might have been expected, and made up apparently out of no very great abundance of resources.

We trust that we shall yet again hear Mme. Essipoff, in a hall of moderate size, and as the bringer forth of other treasures new and old of her rich repertoire,—as an interpreter of great works of the greatest masters, Beethoven at all events included.

Concerts of the Last Fortnight.

The ninth HARVARD SYMPHONY CONCERT had this programme:

1. Overture to "The Men of Prometheus," Beethoven
2. Piano-forte Concerto, No. 2 in F minor, Chopin
Maestoso—Larghetto—Allegro vivace.
Madame Madeline Schiller.
1. Overture to "Hero and Leander," Op. 11, Rietz
2. Piano-forte Solos, Mendelssohn
a. Song without Words, Book II, No. 4.
b. Presto from Op. 7.
c. Song without Words, from Book VII.
3. Symphony, No. 2, in C, Op. 140, Raff
1. Allegro.—2. Andante con moto.—3. Allegro vivace.—4. Andante maestoso; Allegro con spirito.

The short, bright Overture to Beethoven's Ballet music, a small Overture for him, is always fresh in spite of its familiarity, transporting the hearer at once into the clear Olympian atmosphere of Art. Madame SCHILLER was at her best in her rendering of the Chopin Concerto. It was indeed superb. Not only was the technical execution, phrasing, light and shade, etc., singularly perfect, and the interpretation conscientious and impressive, free from liberties of tempo and all affectation; but it was all given with an interesting fervor, winning the general sympathy; although the poetic soul and spirit of such a work hardly takes that entire possession of her which we have felt in some other interpreters whose command of the means of expression is inferior to hers. She played the Mendelssohn pieces with a delightful ease and finish, and a clear characterization of each. Particularly charming was her rendering of that light, airy fancy, the Presto from Op. 7, which she repeated in response to an entusiastical recall.

The orchestra for the most part did their work remarkably well. The Overture by Rietz to "Hero and Leander" was never before heard in Boston—perhaps never in America, though it is still played from time to time in Germany. Less perfect than his Concert Overture in A, it is still the work of a genial musician, master of his Art. The slow introduction is truly beautiful and graphic,—music of the best kind; but the Allegro, though it sets out well, is too prolix and does not leave a very marked impression.—The Symphony in C by Raff—one of his earlier ones, though numbered Op. 140, has been heard here only once before (in the seventh season of these concerts.) It does not run into the extravagancies of his more recent "programme" Symphonies, though it is laid out on an equally large, ambitious plan. It shows great grasp of all the symphonic means, rather than any very original or fine inspiration. The instrumentation is extremely rich and full of interesting contrast and ingenious effects. The first movement, while it gives a sense of power, seems to us somewhat dry; and also vague, except in technical development and form; pregnant musical ideas or seed-thoughts he does not seem to be inspired with. The Andante is impressive with a deeper sentiment and has not a little noble beauty. The mingling of reed instruments, horns, etc., in the third movement is quite fascinating; and the Finale has a very grandiose and stately introduction, whose promise is but half fulfilled in the spirited Allegro which succeeds it. Throughout the work you recognize the great form and the great style of the masters,—the large utterance of the older Gods, but not their inspiration.

The Testimonial Concert to Miss NITA GAETANO, at the Union Hall, on Friday evening, March 23, was a most delightful and purely artistic musical occasion, thoroughly inspiring to the refined and appreciative audience. Miss Gaetano was kindly assisted by Miss CLARA DORIA, Mr. OTTO DRESSEL,

Mr. B. J. LANG, Dr. S. W. LANGMAID and Mr. S. B. SCHLESINGER. The programme was exquisitely choice; every number was a gem, and set to best advantage. First came the Quartet (Canon) from *Fidelio*, beautifully sung by the two ladies, with Dr. Langmaid and Mr. Schlesinger, with the orchestral accompaniments very fully and suggestively represented in an arrangement made for two pianos by Mr. Dresel and played by him and Mr. Lang. Next came the delicate and lovely tenor Aria: "Un aura amorosa," from Mozart's *Così fan tutte*, sung with the sweet and sympathetic quality of voice and the refined expression that befits it, by Dr. Langmaid. The Duet for two Sopranos from Mendelssohn's 95th Psalm was finely sung by Miss Gaetano and Miss Doria. And then came Miss Gaetano's voice alone in a group of the most impassioned songs by Robert Franz. The first, "In Autumn," which she had already sung in a Symphony Concert, one of the most intensely dramatic songs we know of, original and great of its kind, was sung with thrilling tone and accent, with such fire and beauty, that the whole audience were transported and earnest for a repetition. The second, "Lament of the Rose" (*Es hat die Rose sich geklagt*), a strain of gentle sadness, was feelingly rendered; and the third, the exciting and almost sublime "Gewitternacht," or Night of storm and lightning, in whose raging winds and flashing fires the betrayed lover seeks for sympathy (*Allegro appassionato*); then mourns over the "dreams of youth soon vanished," in a softer strain alternating with the fitful bursts of rage; and finally in an exquisitely tender and subdued *Adagio* storm yields to gentle rain and rage to tears, and he prays for the return of love. This too was sung superbly, with all the changes of expression; and the marvellous accompaniment was played as only one can play it.

The first part ended with another glorious selection from *Fidelio*,—the Trio, sung by Miss Doria, Miss Gaetano and Mr. Schlesinger, with the same admirable two-piano accompaniment, setting forth the intrinsic beauty of the music, so abounding in fine motives, and so masterly in treatment, about as satisfactorily, and even more so, than any but an exceptionally perfect stage performance. It was both sung and played to a charm.

At the beginning of the second part—by which time both audience and artists had become completely warmed up,—dividing and relieving the vocal efforts, came an exquisite performance by Mr. Lang and Mr. Dresel of Mozart's Sonata in D for two pianos, which, despite the length of its three movements, was received with about as much enthusiasm as the singing. This was felicitously followed by that ever fresh and charming Minna and Brenda duet in *Der Freyschütz*, in which the serious air and temperament of Miss Gaetano found fit contrast in the cheerful healthy nature of Miss Doria, who sang Aennehen's light and florid melody with rare artistic grace and *finesse*. But on the whole Miss Gaetano's most complete success was in the Air of Alice from *Robert le Diable*, which suited her most admirably, and of which she gave all the recitatives, the naïve, piquant melody, the changes and returns, and the cadenzas, with fine dramatic truth and beauty, enhanced by Mr. Dresel's singularly graphic accompaniment, which brought the scene complete before us, with all its episodic diablerie and terror.—The Serenade in *Don Giovanni*, with its pizzicato quasi-guitar accompaniment, is always murdered on the stage; but here it was not only very finely sung by Mr. Schlesinger, but the two pianos again made the beauty of the composition as a whole more palpable to most hearers than it had ever been before. Miss Gaetano (by request) now offered a few flowers from less classic fields of song,

recalling a remembered pleasure. These were the Barcarolle by Gordiniani, and "Au Printemps" by Gounod, followed for an encore by one of her witching Spanish songs (music in which she was first cradled,—learned from her mother's lips), sung to her own accompaniment. Three four-part songs by Franz, ("Swiss Song," "Volklied" and "May Song") dismissed the audience with an appetite.

We have yet to jot down our very pleasant impressions of the "Cecilia" concert, and our mixed, half bewildered feelings after a week of Wagner Opera (Mr. Freyer's Wagner Festival.)

NEW YORK, MARCH 26. The fourth concert of the Philharmonic society (Feb. 17) began with Mendelssohn's fine breezy overture: "Zum Märchen von der schönen Melusine," composed at Berlin in 1833. We are indebted for it in part to the mediocrity of another composer, Conradin Kreutzer, who wrote an opera in which Mlle. Hähnel appeared as a mermaid combing her hair. Captivated by a fish so beautiful, and annoyed by the applause which an indiscriminating audience bestowed upon a bad overture, Mendelssohn, to use his own words, "was inspired with a wish to write an overture which the people might not *encore*, but which would cause them more solid pleasure." Thus the "lovely Melusine" came into the world.

Next came a Serenade for strings (first time) by Robert Fuchs, in five parts as follows: Andante,—Tempo di Menuetto,—Allegro Scherzando,—Adagio,—Allegro finale. The composer has evidently formed his style by the study of the best orchestral works, and the Serenade, if not strikingly original, is very pleasing and contains some beautiful effects, particularly in the Andante and the final Allegro. The Allegro Scherzando, which is the weakest part, appeared to please the audience the most of all, and it had to be repeated entire. The work was finely performed, the excellence of the violins being strikingly apparent in a remarkable *diminuendo* at the end of the fourth movement.

After this came another novelty, in the shape of a Concerto for Piano with orchestra, by Hans von Bronsart, with Mr. S. B. Mills at the piano. The Concerto is divided as follows: Allegro maestoso,—Adagio,—Finale alla Tarantella. This is a vigorous and brilliant composition, in which the piano is happily treated, but the composer is less fortunate in his orchestration, which is at times heavy. Mr. Mills played with the crisp, delicate, yet firm and even handling which he never fails to manifest; and he also showed a very nice discrimination and intellectual perception of the composer's ideas, the only thing lacking being the poetic sense, without which no artist can be really great. In response to an encore he played the "Ende vom Lied" of Schumann.

The second part was taken up by Beethoven's Symphony in A, No. 7. It was wise thus to isolate so great a work, for all stars must pale before this sun. The performance was generally commendable, and the Society deserved a much larger audience.

The fifth concert (March 24) we did not attend, but give the programme:

- Symphony, E flat, No. 1.....Haydn
Two airs from "Allegro ed il Penseroso,"....Handel
Miss Ida Hubbell.
Tasso: Symphonic Poem.....Liszt
Le Triomphe; Funeral du Tasso (new.)
Recitative and Aria from *Fidelio*.....Beethoven
Overture: "Oberon,".....Weber

At the fifth Symphony Concert of Theo. Thomas (March 10) Steinway Hall was filled to overflowing, the smaller hall being thrown open as is usual on such occasions. It opened with Haydn's Symphony in D, known as No. 2, in Breitkopf and Haertel's edition. It is a beautiful work and strikes a deeper vein of sentiment than is usual in Haydn's music. This is felt most of all in the Andante, which is poetic in a high degree. It would be difficult to imagine a finer performance than that given by the orchestra of this work.

From Haydn to Mozart is a natural transition, and accordingly the next piece on the list was Mozart's Recitative and Aria: "Ma che vi feci," sang by Miss Thurnaby, who has a clear, high soprano voice of good quality and tolerably well trained. She is likely to make her mark in the world, and on this occasion she gained considerable applause by her rendering of the difficult Concert aria, in which, however, she was not entirely at ease, her voice being unsteady in certain passages and striking some of the highest notes with manifest effort.

Following this came Beethoven's overture to *Fidelio* No. 4, the one usually played at the representation of the opera, but heard less frequently than the other three in the concert room. It is lighter than the others, but distinctively an *overture*, not a string of airs taken from the opera and served in advance in the careless fashion of ordinary operatic composers. It is, to such mis-called overtures, what *Fidelio* is to ordinary opera.

A. A. C.

[For want of room our Correspondent's description of Raff's "Im Walde" Symphony, which formed the second part of the programme, must lie over.—Ed.]

The Most Perfect Theatre in the World.

The principles on which the Theatre Français rests are a good deal like the common law of England—a vaguely and inconveniently registered mass of regulations which time and occasion have welded together, and from which the recurring occasion can usually manage to extract the rightful precedent. Napoleon I., who had a finger in every pie in his dominion, found time during his brief and disastrous occupation of Moscow to send down a decree remodelling and regulating the constitution of the theatre. This document has long been a dead letter, and the society abides by its older traditions. The traditions of the Comédie Française—that is the sovereign word, and that is the charm of the place—the charm that one never ceases to feel, however often one may sit beneath the classic, dusky dome. One feels this charm with peculiar intensity as a newly arrived foreigner. The Theatre Français has had the good fortune to be able to allow its traditions to accumulate. They have been preserved, transmitted, respected, cherished, until at last they form the very atmosphere, the vital air of the establishment. A stranger feels their superior influence the first time he sees the great curtain go up; he feels that he is in a theatre which is not as other theatres are. It is not only better, it is different. It has a peculiar perfection—something consecrated, historical, academic. This impression is delicious, and he watches the performance in a sort of tranquil ecstasy. Never has he seen anything so smooth and harmonious, so artistic and complete. He heard all his life of attention to detail, and now, for the first time, he sees something that deserves the name. He sees dramatic effort refined to a point with which the English stage is unacquainted. He sees that there are no limits to possible "finish," and that so trivial an act as taking a letter from a servant or placing one's hat on a chair may be made a suggestive and interesting incident. He sees these things and a great many more besides, but at first he does not analyze; he gives himself up to sympathetic contemplation. He is in an ideal and exemplary world—a world that has managed to attain all the felicities that the world we live in misses. The people do the things that we should like to do; they are gifted as we should like to be; they have mastered the accomplishments that we have had to give up. The women are not all beautiful—decidedly not, indeed—but they are graceful, agreeable, sympathetic, lady-like; they have the best manners possible, and they are delightfully well-dressed. They have charming musical voices, and they speak with irreproachable purity and sweetness; they walk with the most elegant grace, and when they sit it is a pleasure to see their attitudes. They go out and come in, they pass across the stage; they talk, and laugh, and cry, they deliver long tirades or remain statue-quietly mute; they are tender or tragic, they are comic or conventional—and through it all you never observe an awkwardness, a roughness, an accident, a crude spot, a false note. [Henry James, Jr., in *The Galaxy*.]

JOSEPH JOACHIM, MUS. DOG. The honorary degree of Doctor of Music, granted to Joachim, by grace of the senate last May, was conferred on him at Cambridge on Thursday. Joachim was introduced to the senate in an eloquent Latin speech by the Public Orator, Mr. J. E. Sandys.

In the evening a concert took place in the Guildhall. Dr. Joachim, the hero of the evening, was greeted on his entrance with uproarious applause, which was renewed with increased warmth after his magnificent performance of Beethoven's Concerto. Dr. Joachim's new Overture, and Brahms' Symphony in C minor, were given with great success.—*London Musical World*, March 10.

HISTORY OF MUSIC IN AMERICA. We give place with pleasure to the following Card of Prof. RITTER:

Readers of my "HISTORY OF MUSIC" (in the form of lectures), are aware that I have been for some time engaged on the continuation of that work. To be entitled "MUSIC IN AMERICA." Though the past history of music in America is by no means rich, yet much has already been accomplished, which offers ample subject for reflection and instruction to the thoughtful and unbiased observer. It is my object to place this in an impartial light before the student or admirer of art; to render justice to those genuine laborers whose services may have been overlooked; to put apparently successful efforts to the test of their after influence on artistic progress, social and public; and to give a complete, though

general view of the present musical situation on this continent.

Being anxious to render my work as complete as possible in regard to contemporary labors, I now request conductors, heads of concert institutes, and music schools, as well as amateurs practically interested in music, to favor me by forwarding to my address the programmes or constitutions of their societies, or any documents bearing a genuine relation to musical culture in America.

FREDERIC LOUIS RITTER,

Professor of Music at Vassar College,
N. Y.

March, 1877.

Miss Thursty's New Engagement.

A contract has just been concluded between Mr. Maurice Strakosch and Miss Emma C. Thursty, said to be the most liberal any American singer ever made with a manager. Its provisions require Miss Thursty to sing in concerts and oratorios both here and in Europe for three years from the 21 of April next, while Mr. Strakosch agrees to pay her a sum dependent for its exact amount on certain contingencies, but which is estimated to exceed \$100,000. Further, it provides that Miss Thursty shall have the months of July and August of each year for recreation, and that she may fulfill all her present engagements, including that for the forthcoming Handel and Haydn festival in Boston; and be at liberty to sing at as many private concerts in Europe as she chooses—this last provision being estimated as worth fully \$4,000 to her. Mr. Strakosch also undertakes to pay all the traveling, hotel, and other incidental expenses of Miss Thursty and her chaperon. An additional contract engages Miss Thursty to sing in a concert tour through the West, beginning next Monday in company with Ole Bull and Mme Essinoff, under Mr. Strakosch's direction. She is at present under an engagement with the Broadway Tabernacle Church—Dr. Taylor's—where she receives a salary of \$3,000 per annum, but it is understood that, in spite of the congregation's anxiety to retain her, they will place no obstacle in the way of fulfilling her new contracts.

Miss Thursty is a native of Brooklyn, where her mother, two sisters, and a brother are now residing, supported mainly by her. She first displayed her musical tastes and abilities while a member of the Sunday-school class of Dr. Potter's church in the Eastern District. From there she went to Plymouth Church, obtaining a position in the choir. After that she was engaged as the leading singer by Dr. Potter's congregation, and remained there until Dr. Chapin's church, in this city, induced her to come to them. From there she came to Dr. Taylor's church. During all of these engagements she patiently studied her art. Her first master was Errant, of this city, and her last, Mme. Rudersdorff, of Boston. She went to Italy, and studied there for some ten months under several teachers, but without any remarkable progress. In 1875 she came to Mme Rudersdorff, who, as she says, at once perceived Miss Thursty's great superiority to the ordinary run of pupils, took an especial interest in her, and got her to sing in a concert given by the Harvard Musical Association in Boston where she made her first hit. Since then she has sung in nearly all parts of the country, everywhere meeting with high praise. Last year she traveled with Mr. P. S. Gilmore to California. At Salt Lake City her reception was of the warmest character, Brigham Young inviting her to sing in the great Tabernacle, and bringing his entire household to hear her. At San Francisco Dom Pedro, of Brazil, heard her, and was so charmed with her voice and manner that he made her the most flattering offers to come to Rio de Janeiro, and a few days before his departure for Europe he asked her as a favor to come and sing for him one evening at least. Since then Mr. Max Strakosch has frequently urged her to enter into an engagement with him to appear in opera, but this she has refused to do, replying to all entreaties that she had reasons which forbade her to think of appearing on the stage.

Personally Miss Thursty is of petite figure, a very expressive face, and a most charming and modest bearing. She ascribes all her success to Mme. Rudersdorff, saying that she never had a real music lesson until she met her. As far as her contract with Maurice Strakosch is concerned, she says she had very little to do with its making, having left the whole matter with Mme. Rudersdorff, and being entirely guided by her. She expects to appear in oratorio early next month, and thinks she will remain in America for another year, provided Mr. Strakosch does not deem it advisable to take her abroad sooner.

Mme. Rudersdorff herself is highly enthusiastic about her pupil, saying she is "just a little darling." She says Miss Thursty has promised to come and spend every July and August, which Mr. Strakosch has given for rest, with her, receiving such further instruction as she can give.—*Music Trade Review*.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The King's Highway. D. 3. c to E. Molloy. 40
"Who rides yonder, proud and gay,
Spurning the dust on the King's Highway."
Glorious song for Bass, Baritone or Alto voice.

Good-bye, Old Year. Song and Cho. Picture title. G. 3. c to g. Rice. 40
"A year to add to all my years."
A fine song, appropriate for birth days, anniversaries and New Years'.

The Song that I loved long ago. G. 4. d to E. Lutz. 35
"While passion survives and while memory lingers,
My fast thro' 'ning heart, as these melodies flow,"
A very intense song, which should be a very successful concert one.

My Darling's Last Smile. Song and Cho. F. 3. d to F. Operti. 30
"Only a smile, a smile of affection."
Very melodious song and chorus. Words by F. Vokes.

Colored Recruits. Song and Chorus. F. 2. a to D. Larue. 30
"A rub-a-dub-dub and away we go!"
Comic. Nonsensical. Pretty melody.

Wanderer's Song. Duet. A. F to e (Bass Staff.) Abt. 40
"Marachiren. Hebe Gesellen."
"March on, march on, my brother."
A bright, tripping double song for a "wanderer" and his comrade. One of F. Abt's "Duets for Baritone and Bass."

Instrumental.

Soirees de Vienne. Valses Caprices. A minor and major. 4. Listz. 60
Does not at first appear to be difficult; but one cannot call a Liszt piece easy. Striking and effective.

In the Forest. E. 3. Heller. 30
A few sweet Forest sounds are wove into a very sweet harmony. One of the set, "Perles Musicales."

Home on the Rhine. (Heimath am Rhein.) Waltzes. 3. Kraft. 75
Melodious set of Waltzes, that will recall to mind the ancient river.

Flying Dutchman. (Fliegender Hollander.) 4. Beyer. 60
Choice fragments of Wagner's Opera. No. 62 of "Beyer's Bouquet of Melodies."

Tyrolienne. from William Tell. C. 2. 25
L'Amo, L'Amo, from Capuletti. D. 2. 25
Deh! con te, from Norma. C. 2. 25
No. 2 No. 4 and No. 5 of André's "Blossoms of Opera." There are 25 numbers, all short pieces, and contain as many airs of favorite Operas. Capital for beginners.

L'Ingénue. Morceau a la Gavotte. G. 3. Arditi. 35
A very peculiar "broken" movement which will please, both by its oddity and beauty.

Over Field and Meadow. (Ueber Feld und Wiese.) D. 3. Strauss. 35
Strauss-like. Very brilliant.

Pennington Seminary March. Ab. 3. Post. 35
The title is ornamented with a picture of the institution, which is evidently a very large affair. Fine March.

Blushing Morn. (Illus. Title.) Polka Reverie. E. 3. (Solo.) Meyer. 60
A beautiful piece with a pretty title. There is also a 4-hand arrangement for 75 cts.

Fruhlingsboten. (Messengers of Spring.) Waltzes. 3. Schleifarth. 60
Four wide-awake waltzes, with Introduction and Finale.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 3, c to E" means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

FIRST WALPURGIS-NIGHT,

A POEM BY

GOETHE,

(THE ENGLISH VERSION BY W. BARTHOLOMEW, ESQ.)

COMPOSED BY

FELIX MENDELSSOHN BARTHOLDY.

Op. 60.

BOSTON:

OLIVER DITSON & COMPANY, WASHINGTON STREET.

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THE FIRST WALPURGIS-NIGHT.

OVERTURE.

No. 1.—*Druid SOLO (TENOR), and CHORUS of Druids and People.*

Now May again
Breaks Winter's chain,
The bud and bloom are springing;
No snow is seen,
The vales are green,
The woodland choirs are singing!
Yon mountain height
Is wintry white;
Upon it we will gather,—
Begin the ancient holy rite,—
Praise our Almighty Father.
In sacrifice
The flame shall rise;
Thus blend our hearts together!
Away, away!

No. 2.—*SOLO (ALTO).—An Aged Woman of the People.*

Know ye not, a deed so daring
Dooms us all to die despairing?
Know ye not, it is forbidden
By the edicts of our foemen?
Know ye, spies and snares are hidden,
For the sinners call'd "the heathen?"
On their ramparts they will slaughter
Mother, Father, Son, and Daughter:
If detected,
Naught but death can be expected.

CHORUS of Women.

On their ramparts they will slaughter
Mother, Father, Son, and Daughter!
They oppress us,
They distress us!
If detected,
Naught but death can be expected.

No. 3.—*Druid Priest (BARITONE), and CHORUS of Druids.*

The man who flies
Our sacrifice,
Deserves the tyrant's tether.
The woods are free!
Disbranch the tree,
And pile the stems together.
In yonder shades,
Till daylight fades,
We shall not be detected;
Our trusty guards shall tarry here,
And ye will be protected.
With courage conquer slavish fear,—
Show duty's claim respected.

No. 4.—*CHORUS of Druid Guards.*

Disperse, disperse, ye gallant men,
Secure the passes round the glen!
In silence there protect them,
Whose duties here direct them.

No. 5.—*SOLO (BASS).—Druid Guard.*

Should our Christian foes assail us,
Aid a scheme that may avail us!
Feigning demons, whom they fable,
We will scare the bigot rabble.

No. 6.—*CHORUS of Guards and People.*

Come with torches brightly flashing,
Rush along with billets clashing.
Through the nightgloom, lead and follow,
In and out each rocky hollow,
Owls and ravens,
Howl with us, and scare the cravens!

No. 7.—*SOLO (BARITONE).—Druid Priest, and CHORUS.*

Restrain'd by Might,
We now by night,
In secret, here adore Thee!
Still it is day,
Whene'er we pray,
And humbly bow before Thee!
Thou can'st assuage
Our foeman's rage,
And shield us from their terrors—
The flame aspires!
The smoke retires!
Thus, clear our faith from errors!
Our customs quell'd,
Our rights withheld,
Thy light shall shine for ever.

No. 8.—*SOLO (TENOR).—A Christian Guard.*

Help, my comrades! see a legion
Yonder comes from Satan's region!
See yon group of witches gliding
To and fro, in flames advancing;
Some on wolves and dragons riding,
See, ah, see them hither prancing!
What a clattering troop of evil!
Let us, let us quickly fly them!
Imp and devil
Lead the revel,
See them caper,
Wrapt in clouds of lurid vapour!

CHORUS of Guards.

See the horrid haggards gliding,
Some on wolves and dragons riding,
See, ah, see them hither prancing,
With the Fiend in flames advancing!
See them caper,
Wrapt in clouds of lurid vapour!
Let us fly them, let us fly!

No. 9.—*CHORUS of Druids and People.*

Unclouded now, the flame is bright!
Thus faith from error sever!
Though foes may cloud or quell our light,
Yet Thine, Thy light shall shine for ever!

OVERTURE.

Allegro con fuoco.

PIANO-FORTE.

$\text{♩} = 60.$

f *mf*

*Ped. ** *Ped. **

The musical score consists of five systems of piano and forte parts. The tempo is marked 'Allegro con fuoco.' The time signature is 3/4. The key signature has one sharp (F#). The piano part is marked 'PIANO-FORTE.' and the tempo is indicated as '♩ = 60.' The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). There are also pedal markings: *Ped. ** under the first system and *Ped. ** under the second system. The music is written in a grand staff format, with the piano part on the left and the forte part on the right.

This Poem is, in its true sense, intended to be highly symbolic. For, in the history of the world, it must continually repeat itself, that that which is old, and tried, and fundamental, and comforting, shall (although not annihilated) be pushed and moved and pressed into the smallest possible space by upstarting innovations. The medium-time in which hatred can and may counteract is here pregnantly enough represented, and a joyful indestructible enthusiasm burns up again, glowing and bright. (From a letter of Göthe to the Composer, 9th Sept. 1831.)

This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *sf* (sforzando), *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). Performance instructions include *Ped.* (pedal) and asterisks (*). The piece is written in a key with one sharp (F#) and a 4/4 time signature. The notation is complex, with many sixteenth and thirty-second notes, and some systems feature double bar lines and repeat signs. The page is numbered 4 at the top center.

System 1: Treble clef has a half note F#4, a quarter note G#4, and a half note A4. Bass clef has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *sf*, *cres.*, *sf*, *sf*, *sf*, *f*. Pedal: *Ped.* at the end of the system. Asterisk: *

System 2: Treble clef has a half note F#4, a quarter note G#4, and a half note A4. Bass clef has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *sf*, *cres.*. Pedal: *Ped.* at the end of the system. Asterisk: *

System 3: Treble clef has a half note F#4, a quarter note G#4, and a half note A4. Bass clef has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *ff*. Pedal: *Ped.* at the end of the system.

System 4: Treble clef has a half note F#4, a quarter note G#4, and a half note A4. Bass clef has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *sf*, *p*. Pedal: *Ped.* at the end of the system.

System 5: Treble clef has a half note F#4, a quarter note G#4, and a half note A4. Bass clef has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *sf*. Pedal: *Ped.* at the end of the system.

System 6: Treble clef has a half note F#4, a quarter note G#4, and a half note A4. Bass clef has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*. Pedal: *Ped.* at the end of the system.

System 7: Treble clef has a half note F#4, a quarter note G#4, and a half note A4. Bass clef has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *ff*. Pedal: *Ped.* at the end of the system. Asterisk: *





pp

$\times 1 \times 1$

p

Ped. *

cres. *sf* *cres.*

Ped. *

Ped. *

cres.

ff

Ped.



First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *sf*.

Second system of musical notation, continuing the piece with intricate fingerings and dynamic markings like *sf*.

Third system of musical notation, including a *mf* marking and a *Ped.* instruction with an asterisk.

Fourth system of musical notation, featuring a *mf* marking, a *dim.* instruction, a *p* marking, and a *ritard.* instruction.

Fifth system of musical notation, including a *mf* marking, a *Ped.* instruction with an asterisk, and a *ritard.* instruction.

Sixth system of musical notation, featuring a *cres.* marking, a *f* marking, and a *Ped.* instruction with an asterisk.

mf a tempo. *ritard.* *dim.* *dim.*

cres. *cres.* *dim.*

di *min*

endo. *p*

pp

p

The musical score consists of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the instruction *mf a tempo.* and *ritard.* in the left hand, and *dim.* in the right hand. The second system includes *cres.* and *cres.* in the left hand, and *dim.* in the right hand. The third system includes *di* and *min* in the left hand. The fourth system includes *endo.* and *p* in the left hand. The fifth system includes *pp* in the left hand. The sixth system includes *p* in the left hand. The seventh system includes *p* in the left hand. The notation is in a key with one sharp (F#) and a 2/4 time signature.

This page of musical notation, numbered 11, contains seven systems of staves. Each system consists of a piano (piano) staff and a violin (violin) staff. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The piano parts are characterized by dense, often tripled or quadrupled, sixteenth-note passages. The violin parts feature more melodic lines with various articulations and dynamics. Key markings include:

- System 1:** Piano part starts with a *Ped.* (pedal) marking and a *pp* (pianissimo) dynamic. A *p* (piano) dynamic appears in the violin part.
- System 2:** Continues the dense piano texture.
- System 3:** Features a *Ped.* marking and a *p* dynamic in the piano part.
- System 4:** Continues the melodic development in the violin part.
- System 5:** Includes a *cres.* (crescendo) marking in the piano part and *sf* (sforzando) markings in both parts.
- System 6:** Features *sf* markings in both parts.
- System 7:** Concludes with *sf* and *ff* (fortissimo) markings in the piano part.

sf sf sf sf

Ped. *

ff Ped. *

sf

sf sf sf sf sf sf

dim. in - u - en - do.

mf p dim.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *dolce.* marking. Bass staff has a chordal accompaniment. A *pp* marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a chordal accompaniment. A *pp* marking is present in the bass staff. A *Ped.* marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a chordal accompaniment. A *p* marking is present in the bass staff. A *cres.* marking is present in the bass staff. A *f* marking is present in the bass staff. A *Ped.* marking is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a chordal accompaniment. A *f* marking is present in the bass staff. A *sf* marking is present in the bass staff. A *p* marking is present in the bass staff. A *Ped.* marking is present in the bass staff. A *espress.* marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a chordal accompaniment. A *pp* marking is present in the bass staff. A *Ped.* marking is present in the bass staff. A *Quasi l'istesso tempo.* marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a chordal accompaniment. A *fz* marking is present in the bass staff. A *cres.* marking is present in the bass staff. A *Ped.* marking is present in the bass staff.

Seventh system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a chordal accompaniment. A *f* marking is present in the bass staff. A *sf* marking is present in the bass staff. A *sf* marking is present in the bass staff. A *Ped.* marking is present in the bass staff.

This page of musical notation, numbered 14, contains eight systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The systems are as follows:

- System 1:** Treble and bass staves. Dynamics include *f* and *sf*. Pedaling is indicated by *Ped.* and asterisks (*).
- System 2:** Treble and bass staves. Dynamics include *p* and *cres.*. Pedaling is indicated by *Ped.* and asterisks (*).
- System 3:** Treble and bass staves. Dynamics include *f* and *p*. Pedaling is indicated by *Ped.* and asterisks (*).
- System 4:** Treble and bass staves. Dynamics include *cres.*, *f*, *dim.*, and *p*. Pedaling is indicated by *Ped.* and asterisks (*).
- System 5:** Treble and bass staves. Dynamics include *cres.*. Pedaling is indicated by *Ped.* and asterisks (*).
- System 6:** Treble and bass staves. Dynamics include *cres.* and *p*. Pedaling is indicated by *ped.* and asterisks (*).
- System 7:** Treble and bass staves. Dynamics include *f* and *dim.*. Pedaling is indicated by *ped.* and asterisks (*).
- System 8:** Treble and bass staves. Dynamics include *f* and *dim.*. Pedaling is indicated by *ped.* and asterisks (*). The system concludes with the instruction *all'occa.*

No. 1.

SOLO AND CHORUS.—NOW MAY AGAIN.

A DRUID.

L'istesso tempo. *ritard.*

TENOR VOICE

Now May a - gain..... Breaks Winter's chain, The bud and bloom are springing.

ACCOMP.

Ped. *ritard.*

CHORUS OF PEOPLE.

SOPRANO. *Tempo.*

Now May a - gain..... Breaks Winter's chain, The

ALTO.

Tempo.

bud and bloom are spring - ing; No snow is

sf *f* *p*

seen; The vales are green, The wood - land choirs are sing - ing, The

vales.... are.... green, The wood-land choirs are sing - ing, The

Musical score for "The Woodland Choirs" in G major (one sharp) and 4/4 time. The score is arranged for voice and piano. The vocal line consists of two staves. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "vales.... are.... green, The wood-land choirs are sing - ing, The". The score includes dynamic markings: *p* (piano) and *f* (forte). The piano part features a prominent chordal accompaniment in the right hand and a more active bass line in the left hand. The piece concludes with a final chord in the piano part.

vales.... are..... green, The wood-land choirs are sing - ing.

oca *do.* *f*

The musical score is for the song "The Snows of the Mountains" by J. S. G. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "No snow..... is seen, The". The piano part features a prominent bass line with eighth notes and chords, and a treble part with chords and some melodic lines. The score is divided into two systems, with the first system containing the vocal line and the piano accompaniment, and the second system containing the piano accompaniment alone.

The musical score for "The Vales are Green" is presented in four staves. The first two staves are vocal parts, both in treble clef with a key signature of two sharps (F# and C#). The lyrics "vales are green, The vales are green, The wood-land" are written below the notes. The third staff is the piano accompaniment in treble clef, and the fourth staff is in bass clef. Dynamic markings include *p* (piano) and *f* (forte). The score concludes with a double bar line and repeat dots.

choirs are sing - ing, The vales are green, The

vales are green, The wood - land choirs.... are

sing - ing. Now May a - gain.....

..... Breaks Winter's chain, a - gain breaks Win-ter's chain!.....

The musical score is written for a vocal ensemble and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). The lyrics are: "choirs are sing - ing, The vales are green, The vales are green, The wood - land choirs.... are sing - ing. Now May a - gain..... Breaks Winter's chain, a - gain breaks Win-ter's chain!.....".

p.
a-gain breaks Winter's chain!

TENOR SOLO.
Yon mountain height is wint'-ry white; Up-

p.
- on it we will ga - - - ther; Be - gin the an - cient

cres.
ho - ly rite; Praise our Al - migh - ty Fa - ther,

p. *cres.* *cres.* *cen.* *do.*

f.
Praise our Al - migh - ty Fa - ther.

p. *cres.* *cen.* *do.* *f.*

ped. * *ped.* * *ped.* *

Allegro assai vivace. ♩ = 160.

In sa - crifice The flame shall

cres *cen* *Ped.* *do.* *al.* *ff* *

rise! A - way! a -

sf *p* *cres*

way! In sa - - cri - fice The

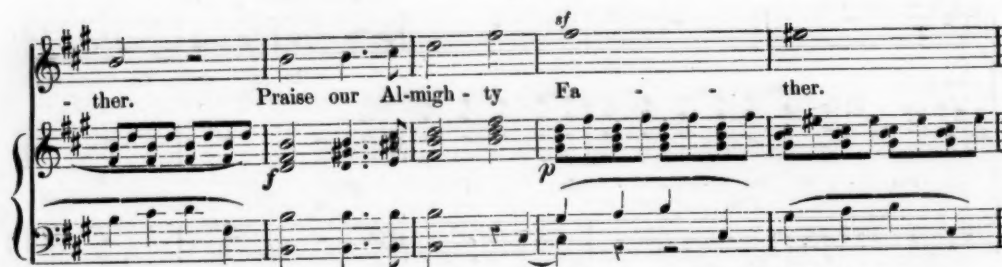
scen *do.* *p*

flame shall rise! Be - gin the an - - cient

ho - ly rite, Praise our Al-migh - ty Fa - - -

f *p*

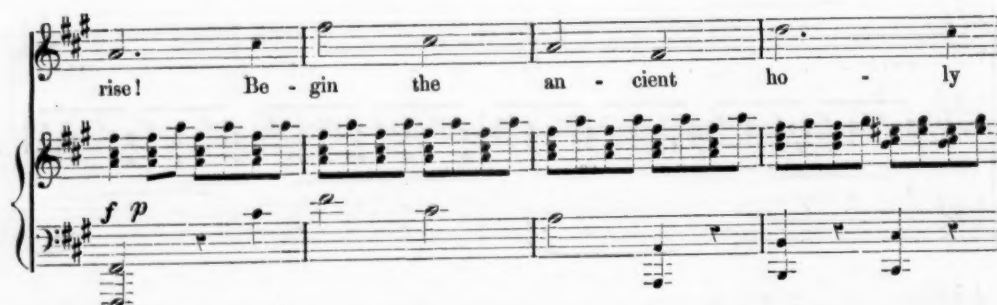
ther. Praise our Al-migh - ty Fa - ther.



In sa - cri - fice The flame shall




rise! Be - gin the an - cient ho - ly



rite! Thus blend our hearts,..... thus blend our



hearts,..... our hearts to - ge



CHORUS.

f TUTTI.

ther. In sa - cri - fice The flame shall

con fuoco.

The flame shall rise in sa - cri -

The flame shall rise in sa - cri -

rise,..... rise, in sa - cri -

fice,..... shall rise in sa - cri - fice! Be -

fice,..... shall rise in sa - cri - fice! Be -

fice,..... shall rise in sa - cri - fice! Be -

f

gin the an - cient ho - ly rite.

Praise our Al - migh - ty Fa - ther!

way!..... a - way!..... a -

- way! Thus blend our hearts,..... thus blend our
 - way! Thus blend our hearts, thus blend our
 - way! Thus blend our hearts, thus blend our

f

hearts,..... to - ge
 hearts,..... our hearts to - ge
 hearts,..... our hearts to - ge

ff

TENOR SOLO.
 In sa - cri - fice the flame shall rise! Be -
 - ther! A - way!
 - ther! A - way!
 - ther! A - way!

p *p* *p*

gin the an - cient ho - ly rite! Be - gin the

A - way!

A - way!

Tutti.

Be - gin the an - cient

Solo.

Be - gin the an - cient

Tutti.

an - cient ho - ly rite! Be - gin the an - cient

ho - ly rite!..... A - way!..... a -

ho - ly rite!..... A - way!..... a -

ho - ly rite!..... A - way!..... a -

ho - ly rite! A - way!..... a - way!.....

way!..... a - way!

way!..... a - way!

TENOR SOLO.

way!..... a - way! Thus blend our hearts,.....

a - way!

ff *f p*

..... thus blend our hearts,..... our hearts to - ge - -

cres. *f*

TUTTI.

Thus blend our hearts,..... thus blend our

f

Thus blend our hearts, thus blend our

f TUTTI.

ther, Thus blend our hearts,..... thus blend our

f

Thus blend our hearts, thus blend our

hearts..... our
hearts..... to - ge - ther, blend our
hearts..... to - ge - ther, blend our

The first system of the musical score, measures 1-4. It features three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts have lyrics: "hearts..... our", "hearts..... to - ge - ther, blend our", and "hearts..... to - ge - ther, blend our". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Dynamics include *ff* and *sf*.

hearts to - ge - ther. A - way! A -
hearts to - ge - ther. A - way! A -
hearts..... to - ge - ther.

The second system of the musical score, measures 5-8. The vocal parts have lyrics: "hearts to - ge - ther. A - way! A -", "hearts to - ge - ther. A - way! A -", and "hearts..... to - ge - ther.". The piano accompaniment continues with chords and a moving bass line. Dynamics include *f* and *sf*.

way!..... thus blend our
- way!..... thus blend our
A-way! A-way! thus blend our

The third system of the musical score, measures 9-12. The vocal parts have lyrics: "way!..... thus blend our", "- way!..... thus blend our", and "A-way! A-way! thus blend our". The piano accompaniment continues with chords and a moving bass line. Dynamics include *f* and *sf*.

hearts, thus blend our hearts to - -

hearts, thus blend our hearts to - -

hearts, thus blend our hearts to - -

ge - - ther.....

ge - - ther.....

ge - - ther.....

No. 2. SOLO AND CHORUS.—KNOW YE NOT A DEED SO DARING?

(An aged woman of the people.)

ALTO VOICE.

Know ye not a deed so

Allegretto non troppo.

dar - ing, Dooms us all to die des - pair - ing?

Know ye not, it is for - bid - den By the e - dicts of our foe - men?

Know ye, spies and snares are hid - den For the sin - ners call'd "the hea - then?"

On their ram - parts they will slaugh - ter Moth - er,

ACCOMP.

$\text{♩} = 138.$

f p *p* *din.* *pp* *pp*

Fa - ther, Son and Daugh - ter! On their ram - parts they will

slaugh-ter Mother, Fa-ther, Son and Daughter, Son and Daughter!

If de - tect - - - ed,

Naught but death can be ex - pect - - ed, Naught but

death..... Naught but death can be.... ex - pect - -

The musical score is written for a voice and piano. It consists of five systems of music. The first system shows the vocal line entering with the lyrics 'Fa - ther, Son and Daugh - ter! On their ram - parts they will'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with 'slaugh-ter Mother, Fa-ther, Son and Daughter, Son and Daughter!'. The piano part includes a 'cres.' (crescendo) marking. The third system has the vocal line saying 'If de - tect - - - ed,'. The piano part is marked 'pp' (pianissimo). The fourth system continues with 'Naught but death can be ex - pect - - ed, Naught but'. The piano part includes another 'cres.' marking. The fifth system concludes with 'death..... Naught but death can be.... ex - pect - -'. The piano part features a 'f' (forte) marking at the beginning and a 'pp' marking later.

ed.
CHORUS OF WOMEN.
SOPRANO.

On their ramparts they will slaugh - ter, Moth - er, Fa-ther, Son and

ALTO.

f

sf

tr

Daugh - ter! They op - press us, They dis - tress us!

sf *p* *SOLO COL. ALTO PRIMO.*

If de - tect - ed, Naught but death can be ex -
 p -
 ces - - - cen - - - do.

ed! On their ram - parts they will slaugh - ter

dim.
Moth - er, Fa - ther, Son, and Daugh - ter!

dim. *f* ALTO SOLO.
If de -

- tect - ed, If de-tect - ed, Naught but death can be ex-pect - ed!
 THE PRIEST. BARITONE SOLO.

The

p *ritard.*

NO. 3. SOLO AND CHORUS.—THE MAN WHO FLIES.

Andante maestoso.

THE PRIEST.
(BARITONE).

Man who flies Our sac - ri - fice, De -

ACCOMP.

$\text{♩} = 80.$

semper legatissimo.

cres.

serves..... the ty - rant's te - - - ther.

f

dim.

cres.

The woods are free! Disbranch the tree, And

p

cres.

TUTTI.

pile..... the stems to - go - - - ther! Dis - branch, dis - -

TENORS (Sve. lower.)

ff

CHORUS OF DRUIDS.

The woods are free! Disbranch the

The woods are free! Dis - branch, dis - -

f

dim.

Solo.

- branch the tree, And pile the stems to-ge - - ther! In

tree,..... And pile the stems to-ge - - ther!

- branch the tree, And pile the stems to-ge - - ther!

Tranquillo.

yonder shades, Till day - light fades, We shall not be de-tect -

- ed; Our trus - ty guards shall tar - ry here, And ye will

be pro - tect - - ed, And ye will be pro - tect - -

Piu animato poco a poco.

- ed. Con - quer with cour - age slav - ish fear; Show du - ty's

pp Piu animato poco a poco. cres - cen - do.

claim, show du - ty's claim re - spect - ed! Con - quer with

f p

♩ = 112.

cou - rage sla - vish fear; Show du - ty's claim respect - - -

Tutti.

Con - quer with cou - rage sla - vish fear;

- ed. Con - quer with cou - rage sla - vish fear; Show du - ty's

f

Show du - ty's

Show du - ty's claim,..... Show du - ty's claim re - spect - -

claim,..... Show duty's claim, Show du - ty's claim re - spect - -

ff

- ed, With cour - age con - quer sla - vish fear; Show

- ed, With cour - age con - quer sla - vish fear; Show

p *cres.* *ff*

BARITONE SOLO. RECIT.

Disperse, disperse, ye gallant men!

du-ty's claim respect-ed, Away! A - way!.....

du-ty's claim respect-ed, Away! A - way!.....

f *ff*

RECIT.

f *ff*

Ped. *

No. 4. CHORUS.—DISPERSE, YE GALLANT MEN.

Allegro leggiero.
PIANO-FORTE.
♩ = 88.

TREBLE. *pp*
Dis - perse, dis -

ALTO. *pp*
Dis - perse, dis - perse!

CHORUS OF DRUID GUARDS.
TENOR. (Sve lower.)
Dis - perse, dis - perse!..... Dis -

BASS. *pp*
Dis - perse, dis -

perse, ye gal-lant men, Dis-perse, dis-perse, ye gal-lant men. Se -
 ye gal-lant men, Dis-perse, dis-perse, ye gal-lant men. Se -
 perse, ye gal-lant men, Dis-perse, dis-perse, ye gal-lant men. Se -

cure the pas-ses round the glen. In si-lence there pro - -
 cure the pas-ses round the glen. In si-lence there pro - -
 cure the pas-ses round the glen. Pro -

tect them, Whose du - - - ties here di -
 tect..... them, Whose du - - - ties here di -
 tect.... them, Whose du - - - ties here di -
 - tect them, Whose du - ties here..... di -

rect..... them. In si - lence there pro - tect them, Whose

rect..... them. In si - lence there pro - tect them, Whose

rect them. In si - lence there pro - tect them, Whose

rect them, Whose

du - ties here di - rect them, In si - lence!

du - ties here di - rect them, In si - lence!

du - ties here di - rect them, In si - lence!

du - ties here di - rect them, Dis.

Dis - perse, dis - perse, ye gal - lant men; In

Dis - perse, ye gal - lant men; In

Se - cure the pas - ses

perse, dis - perse, ye gal - lant men, Dis - perse, ye gal - lant men; In

si - - - - lence! Dis - perse! Dis -

si - - - - lence! Dis - perse, ye gal - lant

round the glen, In si - lence! in si -

si - lence! Dis - perse, ye gal - lant

pp

- perse; Se - cure the pass - es round the glen,

men; Se - cure the pass - es round the glen, Se -

lence; Se - cure the pass - es round the glen, Dis -

men; Se - cure the pass - es round the glen, Se -

Se - cure the pass - es round the glen: Dis -

- cure the pass - es round the glen: Dis - perse,.....

- perse, dis - - perse, ye gal - lant men: Dis -

- cure, se - cure the pass - es round the glen: Dis -

per - se, dis - perse, dis - perse, ye gal - lant men, Se -
..... dis - perse,.... dis - perse,.... ye gal - lant men, Se -
per - se, dis - perse, dis - perse, ye gal - lant men, Se -
cure the pass - es round the glen, In si -
cure the pass - es round the glen, In si -
cure the pass - es round the glen, In si -
lence, In si -
lence, In si -
lence, In si -
lence, In si -

pp
pp
pp
pp
pp
sempre. pp

lence! In si lence!

lence! In si lence!

lence! In si lence!

lence!

lence!

lence!

In si lence!.....

dim - in - is - es - do.

.....

pp

No. 5. RECIT. AND CHORUS.—SHOULD OUR CHRISTIAN FOES ASSAIL US.

RECIT. A DRUID GUARD.

BASS
VOICE.

ACCOMP

Should our Christian foes as - sail us, Aid a scheme that may a - vail us!

Andante ♩ = 104.

Feigning demons, whom they fa - ble, We will scare the big - ot rab - ble,

Feigning de - mons, whom they fa - ble, We will scare, will scare the

Allegro moderato. ♩ = 144.

big - ot rab-ble. Come! Come! Come with

torch-es bright-ly flash - ing, Rush a - long with bil - lets clash-ing, Thro' the

night-gloom lead and fol - low, In and out each rock - y hol - low.

Ped.

TUTTI.

CHORUS.—DRUID GUARDS.
mf Bass.

Come! Come with torch-es bright-ly flash-ing, Rush a -

Come! Come! Come with torch-es bright-ly flashing, Rush a -

- long with bil - lets clash-ing, Thro' the night-gloom lead and fol - low, In and

TENOR. (Sve. lower.) *mf*

Come!

out each rock - y hol - - low. *mf*

Come!

leggero.

Come! come with torch - es bright - ly flash - ing, Rush a -
 Come! Come with torch - es bright - ly
 - long with bil - lets clash - ing, Thro' the night - gloom lead and
 flash - ing, Rush a - long with bil - lets clash - ing, rush a -
 fol - low, In and out each rock - y hol - - -
 Come! Come!
 - long. Come! with torch - es bright - ly
 - low. Owls and ra - vens, Howl with
 flash - ing. Owls and ra - vens, Howl with
 See.

us, and scare the cra - vens! Owls and

Sres.

sf

ravens, Howl with us, and scare the cra - vens, Howl with us, and scare the

Sres.

cra - vens, Come with torch - es bright - ly flash - ing, Thro' the

cres.

Sres.

sf

sempre. p

night - gloom lead and fol - low, lead and fol - low, In and

40

out each rock - y hol - - low. Come with torch - es, Come with

Sea. *sf p* *Sempre p*

Come with bil - lets, Owls and Owls ra and

torch - ra and

ra vens, Howl with us, and scare the

ra - - vens, Howl with us, and scare the

Sea

A GUARD. Bass Solo.

Come, come! come!

ra vens! Come, come!

Ped. pp

No. 6. CHORUS.—COME WITH TORCHES BRIGHTLY FLASHING.

Allegro molto.

TENORS. Come!

BASSES. *sf*

ACCOMP. *Allegro molto.*
♩. = 88. *ff*

The musical score is written for three parts: Tenors, Bases, and Accompaniment. The tempo is marked 'Allegro molto.' and the time signature is 6/8. The key signature has one sharp (F#). The Tenors and Bases parts are vocal staves with lyrics. The Accompaniment is a piano part with a tempo marking of '♩. = 88.' and dynamic markings of 'ff' and 'sf'. The score consists of five systems of music. The first system shows the vocal parts entering with the lyrics 'Come!' and the piano accompaniment. The second system continues the vocal parts and the piano accompaniment. The third system shows the vocal parts and the piano accompaniment. The fourth system shows the vocal parts and the piano accompaniment. The fifth system shows the vocal parts and the piano accompaniment. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are written in a simple, clear style, with lyrics written below the notes. The piano accompaniment is more complex, with many beamed notes and rests. The overall mood is energetic and festive, as suggested by the tempo and the lyrics.

do. *ff sf mf*

TENORS. (8ve lower.) *ff*

CHORUS. Come with torch - es brightly flash - ing, Feigning

BASSES. *ff*

con fuoco.

De - mons whom they fa - ble, Rush a - long with bil - lets clash - ing,

cres. sempre.

Thro' the night - gloom lead.... and fol - low!

ff

Owls..... and ra - - - vens, Owls.....

ff

8va.

.... and ra - - vens, Owls and ra - - vens,

sf

8va.

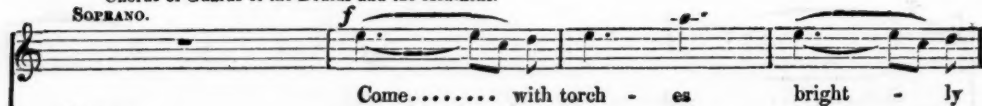
Howl with us..... and scare the cra - vens!

sf

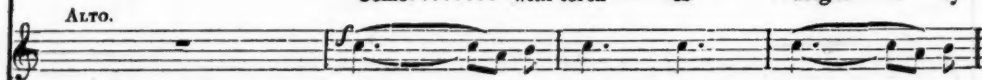
8va.

Chorus of Guards of the Druids and the Heathens.

SOPRANO.



ALTO.



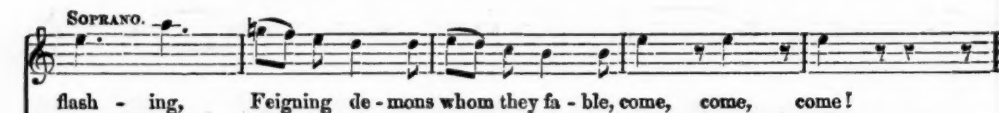
TENOR (8ve. lower.)



BASS.



SOPRANO.



ALTO.



rock - y hol - low! Come, come, come! Owls..... and ra - vens,

Howl.....with us, and scare the cra - vens! Come, come,

come! Owls..... and ra - vens, Howl..... with us, and

scare the cra - vens! Come, come, come!

CHORUS. SOPRANO.

Come..... with torch - es bright - ly flash - ing. Feigning demons

ALTO

TENOR (Sve lower.)

Owls..... and ra - vens, Owls.... and ra - vens, Howl with

BASS

whom they fa - ble, come, come, come! Through.. the night - gloom

scare.... and

us, and scare, and with scare, and scare the cra - vens!

Howl with us,

and

lead..... and fol - low, In and out each rock - y hol - low, come, come,

cra - vens, Owls and ra - vens, come,

Owls and

come! Owls..... and ra - vens, Howl.... with us, and scare the
 come! Owls.... and ra - vens, Howl.... with us, and scare the
 ra - vens,
p sf sf p
 cra - vens, come, come, come! Owls.... and ra - vens, Howl.... with
 Owls.... and
 cra - vens, come, come, come! Owls.... and ra - vens, Owls.... and
 us, and scare the cra - - vens, come, come, come!
 ra - vens, Scare the cra - - vens,
piu. f
 ra - vens, come, come, come! come, come, come!
piu. f
cres. sf sf

Come with torch - es, come!
 come, come, come!..... Come with torch - es, come!
 come, come, come! Come with

Come with bil - lets, come!
 torch - es come! Come with bil - lets,

Feign - ing de - mons, whom they fa - ble, whom
 Feign - ing de - mons, whom they fa - ble, whom

Musical notation includes treble and bass staves for voices and piano, with dynamic markings such as *p* (piano), *sf* (sforzando), and *cres.* (crescendo).

f

they fa - - ble.

they fa - - ble. Come... with torch - es bright ly

f

Owls and ra - vens, Howl with us, and scare.... the

flash - ing, come, come, come!

mf

era - - vens, come!..

Come... with torch - es bright - ly flash - ing, come, come,

ff

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The piano part features complex chordal textures and melodic lines. The tempo and meter are not explicitly stated, but the notation suggests a moderate, dramatic pace.

Owls and ra-vens, Howl with us, and scare.... the cra - vens, Howl!.....

come!

mf *cres.*

ff

Owls..... and ra - - - vens, Howl..... with

Owls..... and ra - - - vens, Howl..... with

ff *sf* *sf* *ff*

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper staves, and the piano accompaniment is in the lower staves. The key signature has one sharp (F#), and the time signature is 6/8. The score includes lyrics for a song about owls and ravens. Dynamics include *mf* (mezzo-forte), *cres.* (crescendo), *ff* (fortissimo), and *sf* (sforzando). The piano part features a rhythmic accompaniment with chords and single notes.

us, and scare the cra - vens; Howl with us, and scare the

us, and scare the cra - vens; Howl with us, and scare the

Sempre. ff

cra - vens; Howl, and scare the cra - vens, howl!

cra - vens; Howl!

cra - vens, Howl and scare the cra - vens, Howl

ff Come, come,

ff Come, come,

ff

come, come, come, come.

come, come, come, come.

8va.

2 4 6 8

f Come..... with torch - es bright - ly flash - ing,

p

f Rush a - long with bil - lets clash - ing,

f Feign - ing

8va.

fp

Through the night - gloom

de - mons, whom..... they fa - ble,

Sea.....

lead..... and fol - - - low.

Through.... the night - gloom lead..... and

Come with torch - es bright - ly flash - ing,

fol - low.

sf *pp*

Rush a - long with bil - lets clash - ing, Through the
p
 night - gloom lead.. and.. fol - low In and out each
 rock - y... hol - low, Owls and ra - vens,
p
 Owls and
 Owls and ra - vens,
p

cres. scare the cra - vens,
 cres. ra - vens, scare the cra - vens,
 cres. scare the cra - vens,
 cres. Owls and ra - vens, Howl with
 cres. Owls and ra - vens, come, f
 cres. Owls and ra - vens, Howl with
 cres. us, and scare the cra - vens, Come..... with torch - es ff
 cres. Howl, and scare the cra - vens, Come..... with torch - es ff
 cres. us, and scare the cra - vens, Come.... with torch - es ff

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. Each system has a vocal staff (treble clef) and a piano staff (grand staff). The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings (cres., f, ff). The piano part features a rhythmic accompaniment with chords and single notes.

bright - ly flash - ing,
 bright - ly flash - ing,
 bright - ly flash - ing. Rush a - long with bil - lets
 Come..... with torch - es bright - ly flash - ing,
 Come..... with torch - es bright - ly flash - ing,
 clash ing,
 Rush a -
 Rush a - long with bil - lets
 Rush a - long with bil - lets clash

sf
sf
sf
sf
f
sfz
piu. f

f
Rush a - long with bil - lets clash - -
- long with bil - lets clash - ing, Rush a - long with
clash - - - ing, Rush a - -
ing, Come!

ing, Come!
bil - lets clash - - - ing, Come!
- long with bil - lets clash - - ing, Come!
Come! come! come!

come! come! come! Owls.... and ra - vens, With us
come! come! come! Owls.... and ra - vens, With us

8va.
sf *sf* *ff*

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system has four staves (two vocal, two piano). The second system has four staves (two vocal, two piano). The third system has four staves (two vocal, two piano). The lyrics are written below the vocal staves. The piano part includes dynamic markings such as *f*, *sf*, and *ff*, and an 8va. marking. The score is in a key with one sharp (F#) and a 4/4 time signature.

howl,..... and scare the cra - vens! Owls..... and

howl,..... and scare the cra - vens! Owls..... and

howl,..... and scare the cra - vens! Owls..... and

howl,..... and scare the cra - vens! Owls..... and

howl,..... and scare the cra - vens! Owls..... and

8va.

ff

ra - vens, With us howl..... and scare the cra - vens!

ra - vens, With us howl..... and scare the cra - vens!

ff

Musical score for the song "Come, come, come!". The score is arranged for three vocal parts (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are "Come, come, come!" repeated twice. The tempo is marked "Allegretto" and the time signature is 2/4. The key signature is one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a key change to D major (two sharps) in the final section.

No. 7. SOLO AND CHORUS.—RESTRAIN'D BY MIGHT.

L'istesso Tempo.

SOPRANO.
ALTO.
TENOR.
BASS.

Come,

ACCOMP.

$\text{♩} = 88.$

ff sf sf sempre. ff

sf *dim in u en do.* *f*

THE PRIEST. (BARITONE.) *Andante maestoso.* $\text{♩} = 72.$

Re - strain'd by

might, *f sf* *p* we now by

The musical score is written for Soprano, Alto, Tenor, Bass, and Accompaniment. The tempo is 'L'istesso Tempo' with a quarter note equal to 88 beats. The key signature has one sharp (F#). The vocal parts enter with the word 'Come,'. The accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include fortissimo (ff), sforzando (sf), and piano (p). The score continues with a piano section for the Priest (Baritone) in a slower tempo, 'Andante maestoso', with a quarter note equal to 72 beats. The Priest's part includes the lyrics 'Re - strain'd by might, we now by'.

night, *p* In se - cret, here a - -

sempre legatissimo.

dore Thee! *dolce* Still it is day When-

pp

- e'er we pray, And hum - bly bow be - fore Thee!

CHORUS OF DRUIDS and HEATHEN PEOPLE.

SOPRANO. *sf* *dim.*
Still it is day, When - e'er we pray, And hum - bly bow be -

ALTO. *sf* *dim.*
Still it is day, When - e'er we pray, And hum - bly bow be -

TENOR. (8ve lower.) *sf* *dim.*
Still it is day, When - e'er we pray, And hum - bly bow be -

BASS. *sf* *dim.*
Still it is day, When - e'er we pray, And hum - bly bow be -

sf *dim.*

Ped.

Solo.

When - e'er we pray, And hum - bly bow be -
- fore Thee!

- fore Thee!

The first system of the musical score. It begins with a 'Solo.' marking above the vocal staff. The vocal line (soprano) has a long note on 'When' followed by a melodic phrase. The piano accompaniment (grand staff) features a flowing, arpeggiated texture. The lyrics are split across the vocal and piano staves.

- fore..... Thee! Thou caust as -
And humbly, humbly bow be - fore..... Thee!

The second system of the musical score. The vocal line continues with a long note on 'fore' followed by 'Thee!'. The piano accompaniment continues with a similar arpeggiated texture. The lyrics are split across the vocal and piano staves.

- suage..... Our foe - men's rage, And

Thou canst as - suage Our foe - men's rage,

Thou canst as - suage Our foe - men's rage,

pp *Ped.* *

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The next three staves are piano accompaniment, with the second and third staves having lyrics. The bottom staff is a piano accompaniment line with a *pp* dynamic marking, a *Ped.* (pedal) marking, and an asterisk (*) indicating a specific musical feature.

cres. shield us from their ter - rors, The flame as - pires!..... The smoke re -

pp And shield us from their ter - rors.

pp And shield us from their ter - rors.

pp And shield us from their ter - rors.

Ped. *p* *

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics, including a *cres.* (crescendo) marking. The next three staves are piano accompaniment, with the second and third staves having lyrics and *pp* (pianissimo) dynamic markings. The bottom staff is a piano accompaniment line with a *Ped.* (pedal) marking, a *p* (piano) dynamic marking, and an asterisk (*) indicating a specific musical feature.

- tires! Thus clear..... our faith from er - rors, Our cus - toms

quell'd, Our rights with - held, Thy light

CHORUS. *ff*

Our rights with-held,

Our rights with-held,

..... shall shine for e - - - - - ver!

Thy

Thy

Shall shine for-e-ver! Thy light, Thy light.....

light! Thy light! Shall shine for

light! Thy light! Shall shine for

* Ped.

e - ver! Shall shine for e - ver! Thy light shall shine for - e - -

e - ver! Shall shine for e - ver! Thy light shall shine for - e - -

dim - in - u - er - do.

NO. 8. SOLO AND CHORUS.—HELP, MY COMRADES.

Allegro non troppo.

TREBLE
- - er!

ALTO
- - er!

TENOR.
(Svs. lower.)
- - er!

BASS

SOLO. (A Christian Guard.)
Help, my com - rades, see, a

ACCOMP.
♩ = 92.
p

le - gion Yon - der comes from Sa - tan's re - gion! See,

p

..... yon group of witch - es gli - ding To and fro in flames ad -

sf

- vanc - ing! Some on wolves and dra - gons rid - ing; See, ah,

cres.

see them hith - er pranc - ing! What a clat-t'ring troop of

CHORUS OF CHRISTIAN GUARDS.

TENOR. (8ve lower.) *pp*

See the hor - rid hag - gards glid - ing,

BASS. *pp*

e - vil! Let us, let us quick - ly fly them! Imp and

cres.

Some on wolves and dra - gons rid - ing! Let us fly, let us fly,

cres.

cres. de - vil Lead the re - vel, *cres.* See them ca - per, Wrapt in
cres. let us fly!
cres.

f clouds, *f* Wrapt in clouds of lu - rid va - pour! *ff*
f let us fly, *ff* See, ah.
do

f Let us fly them,
f see them hi - ther pranc - ing, With the fiend in flames ad -
sf

let us fly them, let us fly,

- vanc - - ing! See them ca - per, wrapt in clouds, Wrapt in

p *cres.* *p* *cres.*

let us fly! See them ca - per, Wrapt in

clouds of lu - rid va - pour!

cres. *f* *p*

clouds of lu - rid va - pour; See, see them ca - per, Wrapt in

Let us fly them! See them ca - per, Wrapt in

f *f*

clouds of lu - rid va - - - - pour! Let us fly!

clouds of lu - rid va - - - - pour! Let us

let us fly,

fly, let us fly,

let us fly, let us

tr *dim* - in - u - en - do.

dim. let us fly, let us fly, let us fly,

let us fly, let us fly,

fly, let us

pp

No. 9. CHORUS.—UNCLOUDED NOW, THE FLAME IS BRIGHT.
GENERAL CHORUS OF DRUIDS AND HEATHEN PEOPLE.

SOPRANO. *Andante maestoso.* ♩ = 80.

let us fly! Un - cloud - ed now, the flame is bright!

ALTO.

TENOR. (8ve. lower.)

fly! *ff* Un - cloud - ed now, the flame is bright!

BASS. *ff*

Andante maestoso.

.... Thus faith from er - ror se - - ver!

THE PRIEST.
BARITONE SOLO.

.... Thus faith from er - ror se - - ver! Uncloud - ed

now, the flame is bright! Thus faith from er - ror se - -

dim. *dim.* *p*

- ver! Though foes may cloud' or quell our light; Yet

cres.

f

Thine,..... Thy light..... shall shine for

CHORUS.

Yet Thine,..... Thy light!.....

pp

pp

pp

pp

Yet Thine,..... Thy light!.....

pp

pp

cres.

Ped

e - ver. Thy light shall shine for e - ver!

Thy light! Thy

Thy light! Thy

molto cres.

f

sf

ped.

light shall shine..... Thy

light shall shine..... Thy

sf *ff*

light shall shine for e - - - ver! Thy

light shall shine for e - - - ver!..... Thy light

light shall shine for e - - - ver! Thy

**Ped*

BARITONE SOLO. (The priest.) *f*

Thy light, Thy

light shall shine for e - - - ver!

shall shine for e - - - ver!

light shall shine for e - - - ver!

p

light shall shine for e - - - ver!

Thy light, Thy

Thy light, Thy

Thy light, Thy

f

ff

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

Ped.

e - - - ver! Thy light,.....

e - - - ver! Thy light,.....

e - - - ver! Thy light,.....

ff *Ped.* *Ped.* *f* *sf*

Thy light..... shall shine for e - - - ver!

Thy light..... shall shine for e - - - ver!

Thy light..... shall shine for e - - - ver!

f *f*

GOOD NIGHT.

Robert Schumann.

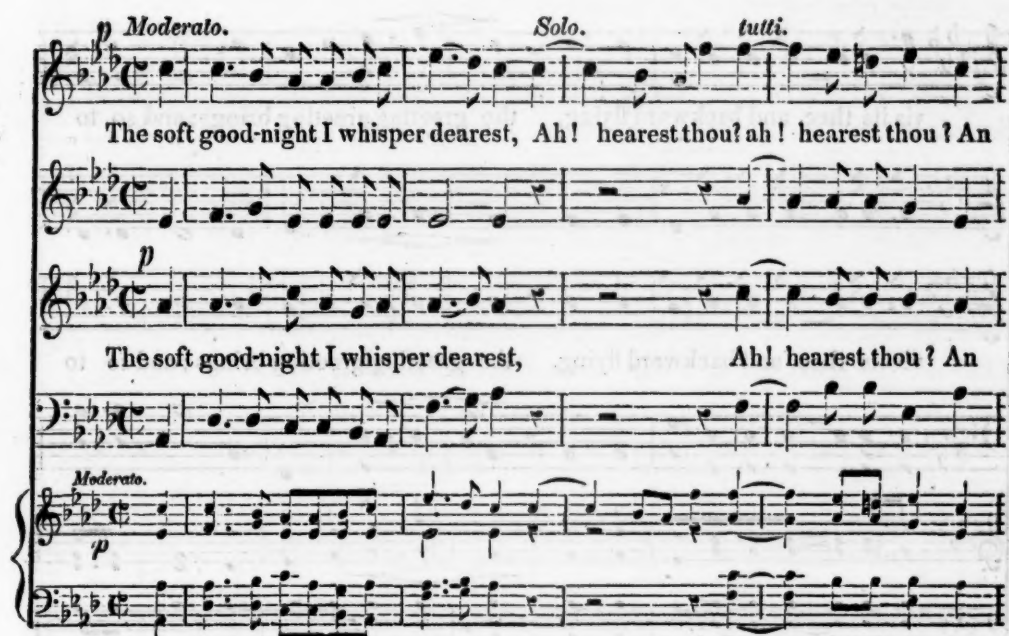
p *Moderato.* *Solo.* *tutti.*

The soft good-night I whisper dearest, Ah! hearest thou? ah! hearest thou? An

p

The soft good-night I whisper dearest, Ah! hearest thou? An

Moderato.
p



Solo. *Solo.* *tutti.*

an-gel with the fond word dear-est, goes to and fro, Goes to and fro, He

an-gel with the fond word dear-est, Goes to and fro, He



GOOD NIGHT. Concluded.

II

vis-its thee, and backward flying, the greeting, greeting brings; and so to

vis-its thee, and backward flying, the greeting, greeting brings; and so to

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *pp* and *ritard.*.

pp Solo. *pp tutti. ritard.*

thee goes friendship sighing, And good night sings, And good night sings.

pp ritard.

thee goes friendship sighing, And good night sings.

pp *ritard*

The second system of the musical score continues the composition. It features a vocal solo marked *pp Solo.* and a tutti section marked *pp tutti. ritard.*. The piano accompaniment includes dynamic markings *pp* and *ritard*. The lyrics are repeated in the vocal parts. The system concludes with a double bar line.

Translated by W.G. BAKER.

THE HIGHLAND LASSIE.

Robert Schumann.

Solo. Moderato.
p SOPRANO.

1. No no - ble dames tho' e'er so fair, Shall ev - er be my mus - es'

p ALTO. *Solo a 2.*

2. O were yon hills and val - leys mine, Yon palace, and yon gar - dens

p TENOR. *Solo.*

3. Yet fick - le for - tune frowns on me, And I must cross the rag - ing

p BASS. *Solo.*

Moderato.
p

care; Their ti - tles all are emp - ty air, Give me my High - land

fine, My heart would still be on - ly thine, My love - ly High - land

sea; But far a - way tho' I may be, I'll love my High - land

THE HIGHLAND LASSIE. Continued.

19

Chorus.

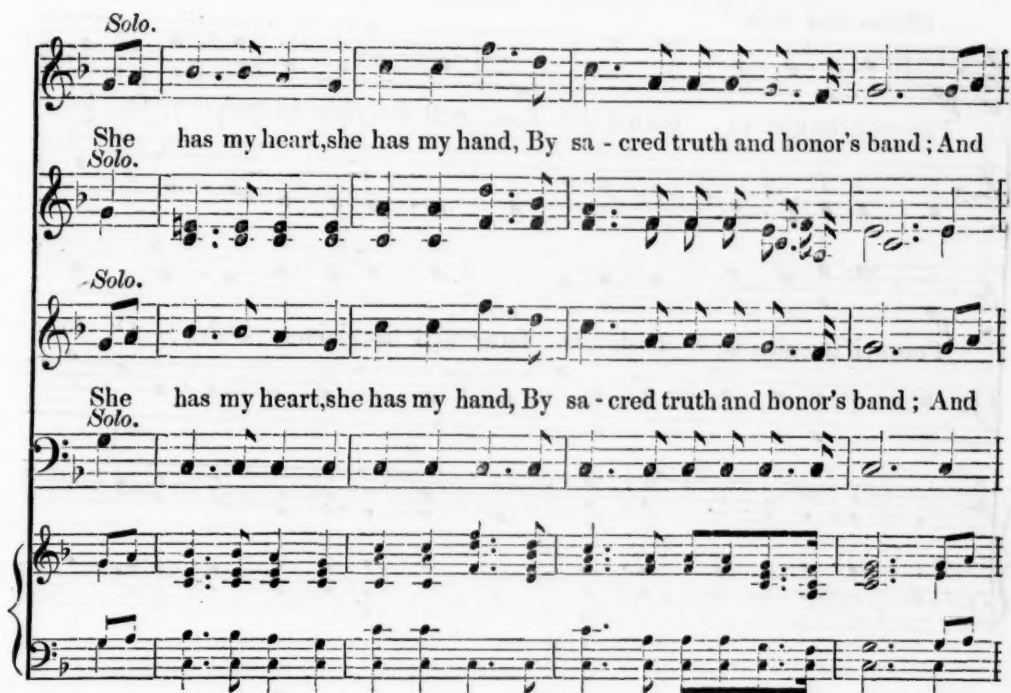
las - sie. *p* With - in the glen so bush - y, O, and by the plain so
 las - sie. *Chorus.*
 las - sie. *p* With - in the glen so bush - y, O, and by the plain so

This system contains three staves. The top staff is a vocal line in G major with a treble clef, featuring a melody with eighth and sixteenth notes. The middle staff is a vocal line in G major with a treble clef, providing a harmonic accompaniment. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the right hand. Dynamics include piano (*p*) and a *Chorus* marking.

rushy, O, I sit and sing with right good will, Of my sweet Highland las - sie.
 rushy, O, I sit and sing with right good will, Of my sweet Highland las - sie.

This system contains three staves. The top staff is a vocal line in G major with a treble clef, continuing the melody. The middle staff is a vocal line in G major with a treble clef, providing a harmonic accompaniment. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs), continuing the eighth-note bass line and chords. The system concludes with a double bar line.

Solo.



She Solo. has my heart, she has my hand, By sa - cred truth and honor's band ; And

Solo.

She Solo. has my heart, she has my hand, By sa - cred truth and honor's band ; And



till I fall at death's command, I'll love my Highland las - sie.

till I fall at death's command, I'll love my Highland las - sie.

THE HIGHLAND LASSIE. Concluded.

21

Chorus and Solo.

p Farewell the glen so bush-y, O, fare - well the plain so rush - y, O, to

p Farewell the glen so bush-y, O, fare - well the plain, so rush - y, O, to

p

This system contains the first two staves of the chorus and solo. The first staff is a vocal line in G major (one sharp) with a treble clef. The second staff is a piano accompaniment line in G major with a bass clef. The lyrics are written below the vocal staff. The piano part features a steady eighth-note accompaniment.

oth - er lands I now must go, To sing my High - land las - sie.

oth - er lands I now must go, To sing my High - land las - sie.

This system contains the next two staves of the chorus and solo. The first staff is a vocal line in G major with a treble clef. The second staff is a piano accompaniment line in G major with a bass clef. The lyrics are written below the vocal staff. The piano part continues with the same eighth-note accompaniment.

MAY SONG.

M. Hauptmann.

Un poco vivace. (♩ = 120.) *mf*

'Mong the wheat fields and corn, By the

green hedge and thorn, On the sha-dy grass plat, Where's my darl - ing?

MAY SONG. Continued.

23

Musical score for the first system of 'MAY SONG. Continued.' The system consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom two are piano accompaniment. The lyrics are: 'Tell me that! Where's my darl - ing? Tell me that!' repeated across the staves. The music is in a key with one flat (B-flat) and a common time signature.

Tell me that! Where's my darl - ing? Tell me that!

Tell me that!

Tell me that! Where's my darl - ing? darl - ing? Tell me that!

Musical score for the second system of 'MAY SONG. Continued.' The system consists of five staves. The top three staves are vocal parts and the bottom two are piano accompaniment. The lyrics are: 'Is my sweet-heart not at home? Whith - er can the' followed by 'not at home?' and 'not at home!'. The word 'dolce.' is written above the first staff, and 'p.' (piano) is written above the third and fourth staves. The music continues in the same key and time signature as the first system.

dolce.
Is my sweet-heart not at home? Whith - er can the

dolce.

p.
not at home?

p.
not at home!

MAY SONG. Continued.

cres. *f*

lov'd one roam? can the lov'd one, Whither

f

Whith-er,

mf *cres.*

lov'd one roam? Is my sweet - heart not at home?

mf *cres.* *f*

lov'd one roam, Is my sweet - heart not at home? Whither

mf *cres.* *f*

dim.

can the loved one roam, loved one roam?

pp

can the, can the loved one roam? With her blos - soms

pp

Whither can the loved one roam? With her blos - soms

pp

can the loved one, loved one roam?

dim. *pp*

MAY SONG. Continued.

25

With her blos - soms love - ly May,.....

love - ly May, love - ly May,..... Tempts my darl - ing,

love - ly May, love - ly May,..... Tempts my darl - ing,

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics 'With her blos - soms love - ly May,.....'. The second and third staves are also vocal lines in treble clef, with lyrics 'love - ly May, love - ly May,..... Tempts my darl - ing,' and 'love - ly May, love - ly May,..... Tempts my darl - ing,' respectively. The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and arpeggiated figures.

Tempts my darl - ing, blithe and gay,..... Is my

blithe and gay, Is my

blithe and gay, blithe and gay,..... Is my sweet-heart

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with the lyrics 'Tempts my darl - ing, blithe and gay,..... Is my'. The second and third staves are also vocal lines in treble clef, with lyrics 'blithe and gay, Is my' and 'blithe and gay, blithe and gay,..... Is my sweet-heart' respectively. The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and arpeggiated figures.

MAY SONG. Continued.

cres.
 sweetheart not at home! Whither can the loved one roam?
cres.
 sweetheart not at home, can the
cres. *f*
 not at home? can the loved one, Whither
cres. *f*
 at home, Whither can the loved one roam? the
cres.
f *p*
 Whither can the loved one roam? With her blos - soms,
p
 loved one, can the loved one roam?
p dim.
 can the loved one roam, loved one roam?
p
 loved one, can the loved one roam? With her blos - soms,

The musical score is written for voice and piano. It consists of two systems of staves. The first system has five staves: three for the voice (treble, alto, and bass clefs) and two for the piano accompaniment (treble and bass clefs). The second system has four staves: two for the voice (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The lyrics are written below the voice staves. Dynamic markings include *cres.* (crescendo), *f* (forte), *p* (piano), and *dim.* (diminuendo). The key signature has one flat (B-flat), and the time signature is 4/4.

MAY SONG. Continued.

27

love - ly May, love - ly May,..... tempts my darl - ing,

With her blos - soms, love - ly May.....

love - ly May, love - ly May,..... tempts my darl - ing,

The first system of the musical score consists of six staves. The first two staves are for the vocal melody, with lyrics 'love - ly May, love - ly May,..... tempts my darl - ing,'. The third staff is for a piano accompaniment, with lyrics 'With her blos - soms, love - ly May.....'. The fourth and fifth staves continue the vocal melody with lyrics 'love - ly May, love - ly May,..... tempts my darl - ing,'. The sixth staff is the piano accompaniment for this section.

blithe and gay; blithe and gay,..... Is my sweet - heart

Is my

tempts my darl - ing, blithe and gay,..... Is my

blithe and gay. Is my sweetheart

The second system of the musical score consists of six staves. The first two staves are for the vocal melody, with lyrics 'blithe and gay; blithe and gay,..... Is my sweet - heart'. The third staff continues the vocal melody with lyrics 'Is my'. The fourth and fifth staves continue the vocal melody with lyrics 'tempts my darl - ing, blithe and gay,..... Is my'. The sixth staff is the piano accompaniment for this section.

MAY SONG. Continued.

cres.

not at home? Where's my darl - ing, where's my *cres.*

sweet - heart not at home? Where's my darl - ing, where's my *cres.*

sweet - heart not at home? Where's my darl - ing? *cres.*

not at home? Where's my darl - ing, where's my

cres.

rall. *dim.* *dol.* *a tempo.*

darl - ing, Where's my darl - ing? Tell me that! Is my *a tempo.*

rall. *dim.* *dol.*

darl - ing, Where's my darl - ing?

rall. *dim.* *dol.* *a tempo.*

Where's my darl - ing? Tell me, Tell me that, my

rall. *dim.* *dol.*

darl - ing, Where's my darl - ing,

MAY SONG. Continued.

29

cres. *dim.* *poco riten.*

sweet - heart, sweetheart not at home? Whith - er can the

cres. *dim.* *poco riten.*

sweet - heart not at home?

cres. *dim.* *poco riten.*

sweet - heart, sweetheart not at home? Whith - er can the

cres. *poco riten.*

not..... at home?

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#). The tempo and dynamics markings are *cres.*, *dim.*, and *poco riten.*. The lyrics are: "sweet - heart, sweetheart not at home? Whith - er can the sweet - heart not at home? sweet - heart, sweetheart not at home? Whith - er can the not..... at home?".

f *a tempo.* *p*

loved one roam? Where they kiss in yon

f *p*

f *a tempo.*

loved one roam? Near the rock by the brook,

f

A tempo. *p*

The second system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#). The tempo and dynamics markings are *f*, *a tempo.*, and *p*. The lyrics are: "loved one roam? Where they kiss in yon loved one roam? Near the rock by the brook,". The system ends with a double bar line.

MAY SONG. Continued.

First system of musical notation for 'MAY SONG. Continued.' It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano accompaniment. The lyrics are: 'nook, Near the rock by the brook, Where they kiss in yon nook, Where they'. Dynamic markings include *mf* and *f*.

nook, Near the rock by the brook, Where they kiss in yon nook, Where they

Near the rock by the brook, by the brookside, Where they

Second system of musical notation for 'MAY SONG. Continued.' It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano accompaniment. The lyrics are: 'kiss in yon nook, standing there in the grass, There is some one'. Dynamic markings include *p*.

kiss in yon nook, standing there in the grass, There is some one

kiss in yon nook, standing there in the grass, There is some one

MAY SONG. Concluded.

31

riten. *mf* *piu lento.*

is't my lass? Is't my lass? Is my sweet - heart

riten. *mf* *piu lento.*

is't my lass? Is't my lass? Is my sweet - heart

riten. *piu lento.*

not at home? Whith - er can the loved one roam?

not at home? Whither, whith - er can the loved one roam?

English version by W. G. BAKER.

Moderato.

p
She stood by the cloister window, and tho't of days gone by, Of fond vows long since

p
She stood by the cloister window, and tho't of days gone by, Of fond vows long since

f *p* *pp*
broken, and love that bloomed to die, Two lambkins in the fair meadow played, O

f *p* *pp*
broken, and love that bloomed to die, Two lambkins in the fair meadow played, O

p

Detailed description: This is a musical score for a song titled 'THE NUN.' by Robert Schumann. The tempo is marked 'Moderato.' The score is written for voice and piano. It consists of two systems of music. The first system has four staves: two for the voice (treble and bass clef) and two for the piano (treble and bass clef). The lyrics are 'She stood by the cloister window, and tho't of days gone by, Of fond vows long since'. The second system also has four staves. The lyrics are 'broken, and love that bloomed to die, Two lambkins in the fair meadow played, O'. The piano part features various dynamics including *p* (piano), *f* (forte), and *pp* (pianissimo). The key signature has one flat (B-flat), and the time signature is common time (C).

THE NUN. Continued.

61

Spring so sweet, O youth betrayed, Sweet fragrance and soft mu - sic, Came wafted

Spring so sweet, O youth betrayed, Sweet fragrance and soft mu - sic, Came wafted

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff has a *p* dynamic marking. The second vocal staff also has a *p* dynamic marking. The piano accompaniment has a *p* dynamic marking.

o'er the lea, And near the i - ron grating, Sighed low the Linden tree, Two

o'er the lea, And near the i - ron grating, Sighed low the Linden tree, Two

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff has a *p* dynamic marking. The second vocal staff has a *pp* dynamic marking. The piano accompaniment has a *p* dynamic marking.

birdlings sat in the tree-top high, and the bright rosy clouds on the breeze sailed by.

birdlings sat in the tree-top high, and the bright rosy clouds on the breeze sailed by.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "birdlings sat in the tree-top high, and the bright rosy clouds on the breeze sailed by."

The for - est yonder murmurs, And gently calling seems, And full of sor - row

The for - est yonder murmurs, And gently calling seems, And full of sor - row

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "The for - est yonder murmurs, And gently calling seems, And full of sor - row". The word "piano" (p) is written above the first vocal staff and below the first piano staff.

THE NUN. Concluded.

63

list' - ning, The nun thus strangely dreams, The wind a - - lone in

list' - ning, The nun thus strangely dreams, The wind a - - lone in

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *pp* (pianissimo).

pi - - ty stays, And on her fair breast a rose - bud lays.

pi - - ty stays, And on her fair breast a rose - bud lays.

This system continues the musical score with two vocal staves and a piano accompaniment. It concludes with double bar lines. Dynamics include *p* (piano) and *pp* (pianissimo).

English version by W. G. BAKER.

COMALA,

A

DRAMATIC POEM,

AFTER OSSIAN.

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA.

By

NIELS W. GADE.

Op. 12.

TRANSLATED FROM THE GERMAN, BY

J. C. D. PARKER.

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COMALA

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ARGUMENT.

Comala, the daughter of Sarno, King of Innistore, so says tradition, entertained a violent passion for Fingal, King of Morven. Fingal returned her love; and Comala, clad as a warrior, followed him in an expedition against Caracul, King of Lochlin. On the day of battle, on the shores of the Carun, Fingal leaves her on a height whence she can overlook the fight, and promises, if victorious, to return at evening. Comala, full of anxious forebodings, awaits Fingal's return. Amid the howling of the storm, the spirits of the fathers appear to her, as they move toward the battle-field to conduct to their home the souls of the fallen; she imagines the battle lost, and Fingal slain. Overcome with grief, Comala dies.—Fingal returns victorious, with songs of triumph, and learns from her weeping maidens the death of his beloved; lamenting, he bids the Bards praise her in song, and with her attendants to waft her departing soul with hymns to the abodes of the fathers.

INTRODUCTION.

Chorus of Bards and Warriors.

On! on! the standard upraise,
Fingal to victory leads,
Follow the brave king of Morven.
Fall upon Caracul's armies
Like spirits of upper air;
Follow the king of the lances,
Challenge the foemen to the fight;
Death must ye fear not, fear only flight.
Hear the voices of the fathers!
Loud peals the horn—on to the fight!
Ere morning dawns shall Caracul fall
Before the brave king of Morven.

Fingal.—Yet to-day will I destroy this proud King's might;
this day his blood shall mingle with Carun's limpid waters;
the hills the dreadful shout reëcho, when he and all his host
in battle perish. As leaf by the wind, before mine arm the foe
shall scatter. Comala! ere yet the night is ended, I will return
to thee. Farewell, thou beloved! fear thee not, for I am in
league with Victory and with Love. Ere yet the morning
dawns shall Caracul fall, and I return to thee.

Comala.—Farewell, thou light of my soul! There is no ray
my path to illumine: all around me is veiled in night. O Fingal,
may the fathers protect thee! and fall'st thou, then here
upon this mountain I die. Farewell!

Chorus of Warriors.

On! on! the standard upraise,
Fingal to victory leads,
Follow the brave king of Morven.
Challenge the foemen, &c., &c.

Comala.—My hopes, my fond dreams are all departed, and
nought but peril remains. O, dreadful is the stillness; nothing
I hear, nought but the distant stream that yonder murmurs;
nothing I see, save dark and frowning clouds that
lower in the heavens. My hopes, my fond dreams are all
departed.

Dersagrena, Melicoma and Chorus of Virgins.—Sorrow not,
why art thou weeping? Fingal yet lives, the brave. O why
dost thou tremble for him, who no fear doth know? O sorrow
not!

Comala.—My hopes, my fond dreams are all departed!

Dersagrena.—See! yonder sits Comala, and gazes into the
vale where they were marching; sorrow and doubt her eye
doth sadden. Come, Melicoma, and strive with your song to
cheer her spirit.

Melicoma.—So let us then sing her a song of Fingal's
exploits, till echo come from the hills of Morven.

BALLAD.—Dersagrena.

From Lochlin came to battle
Suaran, the haughty knight,
Over the rolling billow,
On Morven's plain to fight.
For Fingal's life-blood thirsting,
He vowed revenge to take,
And came for land and sceptre
With him the lance to break.

Melicoma and Chorus of Virgins.

O hear'st thou, Comala, what Fingal hath done,
Whom foe ne'er yet hath vanished?

Dersagrena.

The storm raged over the mountain,
The storm raged over the plain;
Suaran, in jewelled armor,
Sought the brave king of Morven.
High on the mountain, all armed,
Stood Fingal, a flash in the night;
Came king Suaran to meet him,
All ready was he to fight.

Chorus.—O hear'st thou, Comala, &c

Dersagrena.

As sinks the moon in the waters,
So sank bereft of life
The king, his blood fast flowing,
And bitterly rued the strife.
They fled like deer o'er the meadow,
Pursued by the huntsman bold;
For there in his jeweled armor
Lay he all dead and cold.

Chorus.—O hear'st thou, Comala, &c.

Comala.—Still, all now is hush'd, no sound is heard, save the roar of the stream; darkness veils the mountain heights. See there, Melicoma, what is't near yonder wood, that so quickly moves? Oh! woe is me! Is it not one of Fingal's warriors?

Melicoma.—O banish thine anxious vision. 'Tis a deer thou seest, swift darting through the vale.

Comala.—See ye the pale moving shadows giant-like? See how they're hovering o'er us. The lightning did reveal their awful forms approaching.

Dersagrena.—O Comala, what thou seest are no spirit forms, but rocky cliffs illumined by the lightning's flash.

Comala.—Where art thou, Fingal? All around me night draweth on. Hear ye not wild distant tumult, the cry of woe, the clash of armor? They fly now, they come in their hurried flight.

Dersagrena and Melicoma.—It is the storm amid the tree-tops howling, and from the distant hills the echoes answer.

Comala.—Say why, O stream, is thy wave crimson'd in blood? Lone are thy shores now and forsaken; slumbers Fingal the brave? O daughter of night, look down from thy throne in the sky, that I may see by thy bright ray the glitter of his corslet. Or else, shalt thou, O death, be welcome. Thou light of the fathers, come and show me the hero in death reposing.

Chorus of Virgins.—Madly rages the storm—come, let us fly, ere death o'ertake us in the lightning's flash. See how the pale shadows of the slain are gliding by; woe to us, when the conquering foe shall approach.

Chorus of Spirits.

We wander in the storm o'er plain,
Thro' cloud and mist our pathway leads us:
We guide them to the fathers' home,
The heroes in the battle fallen.
Where the battle joined
In valley, on height,
There rest we and call them,
There summon and welcome
Each one that falls.

Comala.

Ye spirits of the fathers,
Tell me each one that falls,
But Fingal not!—
What whisper they? what say they?
Oh woe! he hath fallen, he is no more,
O why, ye spirits, appear ye to me?

Chorus of Spirits.

The battle's rage is past and o'er,
In combat fell the warrior prince,
And now his shade is homeward fleeing.

Comala.

O would I were sitting by Carun's waters!
O that I my tears with its wave might mingle!
Full of sorrow, in youth now I follow
Thee to the grave where thou sleepest.
Shade of Fingal, that dwell'st in the clouds,
Hover o'er me! O come!
Comala follows thee!

Chorus of Warriors.

Escaped is the foe's wild tumult,
His steed treads no more on the mountain;
Before Fingal's arm they have fled.

As thunder doth roll in the heavens,
As o'er the plain howls the tempest,
So raged in his fury Morven!
From the hills comes the glad shout of victory!
And armor 'gainst armor is clashing,
All stained in Caracul's blood.

Chorus of Virgins.

O cease your song of triumph now,
Ye knights of Fingal, still, O still!
The foe hath fled before your arm,—
But mourn for us and you!

Fingal.

Why doth your song thus lament?
The foe hath fled before mine arm!
The battle sing by Carun's flood,
Till echo reach yon mountain height
Where Comala waits for me.

Chorus.

O cease thy song of triumph now,
For ne'er shalt thou see Comala!
In grief for thee her spirit fled,
O mourn for us and you!

Fingal.

O Comala!
The foe hath fled before mine arm,
The storm is o'er, the sun breaks forth;
But thou, light of my soul,
O Comala, art lying dead and cold
In the grave.
Let me see now my beloved,
Show me where the fair one sleeps;
Pale and lifeless is she now
Whom I so dearly loved.

Chorus.—O mourn!

Fingal.

O would thou mightst live as once thou didst live!
Would I might hear the gentle tones
Of thy voice, O Comala!

Chorus.—O mourn! mourn Comala!

Fingal.

O'er the mountain must I wander,
Forsaken day and night!
No more thro' the forest shalt thou walk,
No more by the mountain stream.

Chorus.—O mourn!

Fingal.—O would thou mightst live, &c.

Chorus.—O mourn, mourn Comala!

Fingal.

Strike now your harp strings, and raise your song.
Sing, ye maids of Morven, sing, ye bards,
Comala's praise; waft her with song,
Above to the fathers' dwelling.

Chorus of Bards and Virgins.

From their cloud-home above,
Spirits ancestral are watching,
And lightnings around her are flashing.
When resounds o'er the meadow her call?
When comes she for the chase from the mountain?
Moonbeams are bearing aloft
The soul of the maiden.
Send us thine image in visions bright,
And lighten our sorrow;
Comfort our sorrowing hearts.
Borne on the moonbeams now arises
The soul of the maiden departing;
The shades of the fathers are calling.

INTRODUCTION.

Niels W. Gade, Op. 12.

Molto moderato.

Piano-Forte.

The musical score is written for piano and features five systems of staves. The first system includes a treble and bass staff with a grand staff. The second system continues the melody and accompaniment. The third system introduces a crescendo (cres.) marking. The fourth system includes a decrescendo (dim.) marking and a piano (p) dynamic. The fifth system concludes the introduction with a final piano (p) dynamic. The score is characterized by intricate piano accompaniment and a melodic line in the treble staff.

Three systems of musical notation for piano and bass. The first system features a piano part with a *cres.* marking. The second system includes dynamic markings *p*, *p*, *mf*, *p*, *p*, and *dim.*. The third system includes *pp* and *attacca No. 1.* markings.

No. 1. CHORUS OF BARDS AND WARRIORS.

Musical notation for "No. 1. CHORUS OF BARDS AND WARRIORS." featuring piano and bass staves. It includes tempo markings *Andante.* and *Allegro non troppo.*, dynamic markings *Piano-Forte.*, *ff Corno.*, *p*, *pp*, *f*, and *dim.*, and a *cres.* marking.

TENOR. *mf*

On! on!

mf **BASS.**

On! on! on! loud peals the horn, loud peals the

cen - do.

f

on! The standard upraise, the standard upraise! On to the fight!

horn, on! on! on to the fight!

f

Fin - gal to vic - tory leads, Fin - gal

to vic'try leads; Fol-low the brave king of

The first system of the musical score. It consists of two staves for the vocal part (treble and bass clef) and two staves for the piano accompaniment (treble and bass clef). The key signature has one sharp (F#). The vocal melody begins with the lyrics 'to vic'try leads;' and 'Fol-low the brave king of'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Mor - ven. On! loud pealeth the horn, On,
On! the standard upraise, the standard upraise, On,

The second system of the musical score. It continues the vocal and piano parts. The vocal melody includes the lyrics 'Mor - ven. On! loud pealeth the horn, On,' and 'On! the standard upraise, the standard upraise, On,'. The piano accompaniment maintains its rhythmic pattern.

on to the fight, on to the fight, on to the

The third system of the musical score. It concludes the vocal and piano parts on this page. The vocal melody includes the lyrics 'on to the fight, on to the fight, on to the'. The piano accompaniment continues with its rhythmic pattern.

fight. Fall..... on Ca - racul's ar - mies like spir - its of
 Fall on Caracul's ar - mies like spir-its of up - per air.

The first system of music consists of four staves. The top two staves are for the vocal line, with the lyrics 'fight. Fall..... on Ca - racul's ar - mies like spir - its of' written below them. The bottom two staves are for the piano accompaniment, with the lyrics 'Fall on Caracul's ar - mies like spir-its of up - per air.' written below them. The music is in a key with one sharp (F#) and a 2/4 time signature.

air, Fall on Ca - racul's ar - mies like spir - its of
 fall on Caracul's ar - mies like spirits of up - per air.

The second system of music consists of four staves. The top two staves are for the vocal line, with the lyrics 'air, Fall on Ca - racul's ar - mies like spir - its of' written below them. The bottom two staves are for the piano accompaniment, with the lyrics 'fall on Caracul's ar - mies like spirits of up - per air.' written below them. The music continues in the same key and time signature.

air, fol - low the king of the lan - ces, follow him,
 follow him, follow

The third system of music consists of four staves. The top two staves are for the vocal line, with the lyrics 'air, fol - low the king of the lan - ces, follow him,' written below them. The bottom two staves are for the piano accompaniment, with the lyrics 'follow him, follow' written below them. The music continues in the same key and time signature.

follow him, follow him, him, fol - low! Challenge the
 him, follow him, follow him, follow him, Challenge the
 foemen, challenge the foemen all to the fight. Death must ye fear not, Fear on-
 ly flight. On! on! Hear, hear the

8va *loco.*
fz *fz*
p

voices of the fa - thers! hear, hear the voi -

ces of the fa - thers! On! On!

Ere morning dawns shall Ca-ra-cul fall before the brave king of

tr

Mor - ven, fol - low the brave king of Mor - ven,

follow the brave king of Mor - ven. fol - low the brave king, fol - low the

Morven, fol - low the brave king, fol - low the brave king, the

brave . . . king of Mor - ven.

ffz fz fz

No. 2.

Fingal.

*Andante. (Ad Libitum.)**f*

Piano-Forte.

Yet to-day will I de-

stroy this proud king's might; This day his blood shall mingle with Carun's limpid waters; The

hills the dreadful shout re-echo, When he and all his host in battle per-ish.

As leaf by the wind, be-fore mine arm the foe shall

Piu lento.

scat - - ter,

f *dim.* *Ped.*

dol. *rit.*

Co - ma-la! ere yet the night is end-ed, I will re - turn to

*

Andante con moto.

thee. Fare - well, thou be - lov - - ed! Fear thee

p *mf* *p* *dim.*

dol.

not, fear thee not, For I am in league with Vict'ry, And with

cres. *tr* *f* *p*

Love,..... Fare - well, thou light of my soul !.....

There is no ray my path to il-lumine; And all..... a -

- round me is veil'd in night, Fear thee not, fear thee

not, for I am in league with vict' - ry, and with

COMALA

FINOAL

p

dim.

Ped. **Ped.* *

dol.

f

p

The musical score is written for a voice and piano. It consists of six systems of music. The first system has a vocal line with lyrics 'Love,..... Fare - well, thou light of my soul !.....' and a piano accompaniment starting with a piano (*p*) dynamic. The second system continues the vocal line with 'There is no ray my path to il-lumine; And all..... a -' and the piano part with a *dim.* marking. The third system has lyrics '- round me is veil'd in night, Fear thee not, fear thee' and includes a 'FINOAL' marking above the vocal line. The fourth system has lyrics 'not, for I am in league with vict' - ry, and with' and includes 'Ped.' and '*Ped.' markings below the piano part. The fifth system continues the vocal line and includes a 'dol.' marking above the vocal line. The sixth system concludes the piece with a forte (*f*) dynamic in the piano part, followed by a piano (*p*) dynamic.

Love,.... Thou be - loved, O..... fear thee not, Fare - well, be-

mf *dim.* *p*

COMALA.
Agitato.

O Fin - gal, O may the fa - thers pro-TECT
- lov - ed! Fear thee

mf *p*

thee; O Fin - gal, O may the fa - thers pro - tect
not..... be - lov - ed; Fare - well, Fear thee

mf *p*

thee! And, fall'st thou, then here up - on this

not,... be - lov - ed!

moun - tain, I die, O Fin - gal, O

fear thee not, O fear thee not, be -

dolce. may they, the fa - thers pro - tect thee! O Fingal, O may the

loved! fare - well,..... be - lov - ed,

dol.

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The lyrics are in Gaelic and English. The music is in a minor key and 4/4 time. The piano part features a variety of textures, including arpeggiated chords, block chords, and melodic lines. The vocal part is primarily melodic with some harmonic support from the piano.

fa - thers pro-TECT..... thee!

fear.....thee not, O thou be-LOV-ed, fare - well, thou be - LOV - ed, fear thee

mf

not, be-LOV - ed, fear thee not, Ere yet the morning dawns, shall Caracul fall,

p *f* *fz*

..... and I re - turn to thee, O..... fear thee not, fare -

p *dol.*

p con anima. *p*

fare - well,..... fare -

well, be - lov - ed,

well..... be - lov - ed, fare - well..... fare -

fare - well, fare -

rit. *a tempo.*

well, fare - well.

rit. *a tempo.*

p

Ped. *

The musical score is written for a voice and piano. It consists of four systems of staves. The first system shows the vocal line with the lyrics 'fare - well,..... fare -' and the piano accompaniment. The second system continues the vocal line with 'well, be - lov - ed,' and the piano accompaniment. The third system shows the vocal line with 'well..... be - lov - ed, fare - well..... fare -' and the piano accompaniment. The fourth system shows the vocal line with 'fare - well, fare -' and the piano accompaniment. The score includes various performance markings such as 'p con anima.', 'p', 'rit.', 'a tempo.', and 'Ped.'.

No. 3. CHORUS OF WARRIORS.

Allegro non troppo.

TENOR.

Chorus.

BASS.

Corno.

Piano-Forte.

On!

f On! on! on to the fight, Fin-gal to vic'try

on to the fight! on to the fight, Fin-gal to vic'try

leads. On! on to the fight! Fin-gal to vic'try

The musical score is written for a chorus of warriors. It features four vocal parts: Tenor, Bass, and two piano parts (Corno and Piano-Forte). The tempo is marked 'Allegro non troppo.' The key signature has one sharp (F#). The score is divided into several systems. The first system shows the vocal parts with lyrics 'On! on! on to the fight, Fin-gal to vic'try' and the piano accompaniment. The second system continues the vocal parts with lyrics 'on to the fight! on to the fight, Fin-gal to vic'try'. The third system shows the vocal parts with lyrics 'leads. On! on to the fight! Fin-gal to vic'try'. The piano accompaniment consists of two parts: Corno and Piano-Forte. The Corno part is marked with 'ff' and the Piano-Forte part is marked with 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

leads, On, Fol - low the brave king of Mor -

ven, Follow the brave king of Mor - ven. On!

On! the standard up-

Loud pealeth the horn, On, on to the fight, . . . on to the

raise, the standard upraise,

The musical score is written for a vocal part and a piano accompaniment. The vocal part is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The lyrics are: "leads, On, Fol - low the brave king of Mor - ven, Follow the brave king of Mor - ven. On! On! the standard up- Loud pealeth the horn, On, on to the fight, . . . on to the raise, the standard upraise,". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The vocal part has a melody that follows the lyrics, with some rests and ties.

fight, on to the fight! on, on, on,

fol-low him, fol-low him, fol-low, fol-low

him, fol-low him, fol-low him, fol-low him, fol-low him, fol-low him, fol-low him, fol-low him, fol-low him, fol-low!

challenge the foemen, challenge the foemen, all

him, foll-low him,

to the fight, Challenge the foe to the fight, all . . . to the

fight, On, on to the fight, on, on to the

fight, On, to the fight, on, on, on to the fight, on,

fight, on to the fight, on, on to the

on, on to the fight, on to the fight,

fight,

fz

fz

dim.

mf

This musical score is for page 25 and consists of five systems of music. Each system is written for piano (p) and horn (Corno).

- System 1:** The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The horn part enters in the second measure with a melodic line. A *dim.* (diminuendo) marking is present in the piano's right hand.
- System 2:** The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The horn part is silent. A *dim.* marking is present in the piano's right hand.
- System 3:** The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The horn part enters in the second measure with a melodic line. A *pp* (pianissimo) marking is present in the piano's right hand.
- System 4:** The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The horn part is silent. A *dim.* marking is present in the piano's right hand.
- System 5:** The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The horn part is silent.

Andante. ad lib.

Cornala.

Piano-forte.

pp
O, dreadful is the still - ness, My hopes, my
semper. pp
fond dreams are all de - part-ed, And nought but peril remains; O, dreadful is the
stillness, nothing I hear, naught but the distant stream that yonder murmurs; nothing I see, save dark and
frowning clouds that lower in the heav'ns. My hopes, my fond dreams are all departed, yes, all!

Andantino.

Comala.

dol.

Dersa-grena.

Sor - row not, why art thou weeping? Yet lives Fin-gal, the brave. O sor - row not, why

dol.

Melico-ma.

Chor.

of

Virgins.

Sor - row not, O sor - row not, why

Sor - row not, O sor - row not, why

Andantino.

mf.

art thou weep - ing? Yet lives Fin - gal, the brave, Yet lives Fin - gal, the brave. O

mf.

art thou weep - ing? Yet lives Fin - gal, the brave, Yet lives Fin - gal, the brave. O

mf.

art thou weep - ing? Yet lives Fin - gal the brave, Yet lives Fin - gal the brave. O

mf.

DERSAGRENA and MELICOMA with CHORUS.

why, why dost thou trem-ble, O, why, why dost thou trem-ble for him, who no danger

why, why dost thou trem-ble, O, why, why dost thou tremble for him, who no danger

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. Both staves feature a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line includes dynamic markings of *f* (forte) and phrasing slurs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

fears? O, sor-row not, sorrow not, sor-row not, sor-row not,

fears? O, sor-row not, sorrow not, sor-row not, sor-row not,

dim. *p* *mf* *dim* *pp*

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics, and the bottom staff continues the piano accompaniment. The key signature and time signature remain the same. The vocal line includes dynamic markings of *p* (piano) and *pp* (pianissimo), along with phrasing slurs. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and a bass line in the left hand. The bottom staff includes dynamic markings of *dim.* (diminuendo), *p*, *mf* (mezzo-forte), *dim*, and *pp*.

Recit. *COMALA.* *poco lento.* *pp*

My hopes, my fond dreams are all de-part ed, yes, all! . . .

Ped * *Ped* *

DESSAGRENA. Narrating.)

Andantino.

See! yonder sits Co - ma-la, and gaz - es in - to the vale where they were

marching; Sor - row and doubt her eye doth sad - den.

Animato.

Come, come, Me-li - co - ma, and strive with your song..... to cheer her

Animato.

MELICOMA *ad lib.*

spir - - it. So let us then sing her a

rit.

song of Fin-gal's ex - - ploits, till e - cho come from the hills of Mor - -

rit.

ven.

mf

rit.

No. 5.

31
BALLAD.

Dersagrena.

Andante.

Piano-Forte.

1. From Lochlin came to bat - tle, Sua-
2. The storm raged over the moun - tain, The
3. As sinks the moon in the wa - ters, So

ran, the haugh - ty knight; O - ver the roll - ing bil - low, On
 storm raged o - ver the plain; Sua - ran, in jew - ell'd ar - mor,
 sank be-reft of life, The king, his blood fast flow - ing, And

Mor - ven's plain to light, For Fingal's life - blood thirsting, He
 Sought the brave king of Mor - ven, High on the mountain, all arm - ed Stood
 bit - ter - ly rued the strife, They fled like deer o'er the meadow, Pur-

vow'd re-venge to take, And came for land and scep-tre, With him the lance to
 Fin-gal, a flash in the night; Came king Su-a-ran to meet him, All ready was he to
 sued by the huntsman bold; For there in his jewelled ar - mor Lay he all dead and

un poco rit.

mf *p*

break.
 fight.
 cold.

dim. *p*

MELICOMA.

mf

O hear'st thou, Co - mala, what Fingal hath done ?

SOPRANO II. SOLO.

mf

O hear'st thou,

mf

mf

CHORUS OF VIRGINS
 DERSAGRENA with CHORUS.

mf

O hear'st thou,

mf

Co-ma-la, what Fin - gal hath done, Whom ne'er a foe yet hath van-quished?

Co-ma-la, what Fin - gal hath done, Whom ne'er a foe yet hath vanquished?

1 & 2 tempo. 1mo. 3

Ped. * pp Ped. * Ped.

Moderato. *p tranquillo.*

Comala. Still all now is hush'd.....

Piano-forte. *p*

..... no sound is heard, save the roar..... of the

stream :..... dark - ness veils..... the mountain

pp

heights..... See there, Meli-
poco animato.
poco animato.

co-ma, what is't near yonder wood, that so quick - ly

moves, O woe is me! Is it not one of Fin - gal's

war - riors?

MELICOMA.
dol. O ba - nish thine anxious vision, 'Tis a deer thou see' - st,

f *mf* *fz* *mf* *f* *dim.* *p* *tempo lo.*

The musical score is written for a voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line and a piano accompaniment. The fourth system features a vocal line and a piano accompaniment. The lyrics are written below the vocal line. Dynamic markings include *f*, *mf*, *fz*, *dim.*, and *p*. A tempo marking *tempo lo.* appears in the third system. A section marked *MELICOMA. dol.* begins in the fourth system.

swift darting thro' the vale.

COMALA.
Agitato. poco. stringendo.

See ye the pale moving sha - dows, gi - ant like? See

cres. stringendo.

how they're hov'ring o'er us, The light -

f ad lib.

ff tempo 1o.

ning did reveal their aw - - ful forms ap - proach - ing.

ff tempo 1o. dim.

The musical score is written for a voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The second system includes performance instructions like 'COMALA', 'Agitato', 'poco', and 'stringendo'. The third system has a vocal line and a piano accompaniment, with a 'f ad lib.' instruction. The fourth system includes 'ff tempo 1o.' and 'dim.' instructions. The piano part features complex chordal textures and arpeggiated figures.

DERBAGRENA.

tranquillo.

O Co - ma - la, what thou see'st are no spirit forms, but

rocky cliffs, but rocky cliffs illum'd by the light'ning's flash.

Where art thou, Fin - gal, Where art thou,

Fin - gal, all around me night draw - eth on.

p Hear ye not wild distant tu - mult. The cry of

string -

woe, The clash of ar - mor? They fly now, they

gen - f do.

crescendo.

fly, this way, they come in their hur - ried flight,.....

Tempo 1o.

ffz dim. p

The musical score is written for a vocal soloist and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several systems. The first system contains the vocal line with the lyrics 'Hear ye not wild distant tu - mult. The cry of' and a piano line with a 'string -' marking. The second system continues the vocal line with 'woe, The clash of ar - mor? They fly now, they' and the piano line with a 'crescendo.' marking. The third system shows the vocal line with 'fly, this way, they come in their hur - ried flight,.....' and the piano line with a 'ffz' marking. The fourth system features a piano solo with a 'Tempo 1o.' marking and a 'dim.' marking, ending with a 'p' marking. The piano part consists of a continuous eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

DERBAGRENA. *p*

It is the storm..... a-mid the tree - tops howl - ing,

MELICOMA.

p

and from the hills a - far the e - ches an - swer.

dim.

dim.

p

COMALA. *f*

Say

cres.

strin - *gen* - *do.*

Allegro non troppo Agitato.

why, O stream, thy wave is crim - son'd in

blood? Say why, O stream, say,

why, O stream? Lone are thy

shores now and for - sa - ken. Say

fz *mf* *dim.* *p* *Ped.* *p*

why....., O stream, say why, O stream, say

why is thy wave crim-son'd in blood, O why?.....

mf *cres.* *tr*

CHORUS OF VIRGINS

Mad - ly rag - es the storm, Mad - ly rag - es the

Mad - ly rag - es the storm, Mad - ly rag - es the

Come let us fly..... now, let us

storm, let us fly now, let us fly now,

storm, let us fly now, let us fly now, let us

fly now, let us fly now, let us fly now,

The first system of the musical score consists of three measures. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "storm, let us fly now, let us fly now," for the first measure, "storm, let us fly now, let us fly now, let us" for the second, and "fly now, let us fly now, let us fly now," for the third. The piano part includes chords and a rhythmic bass line.

come, O come, let us fly now, let us fly

fly now, let us fly now, let us fly

come, O come, come, let us fly..... now, let us

The second system of the musical score consists of three measures. The lyrics continue: "come, O come, let us fly now, let us fly" for the first measure, "fly now, let us fly now, let us fly" for the second, and "come, O come, come, let us fly..... now, let us" for the third. The piano accompaniment continues with chords and a steady bass line.

now, ere death o'ertake in light - - ning's

now, ere death o'er - take us in the lightning's flash, come,

fly now, ere death o'er - take us in the light - - ning's

COMALA.

Say

flash, let us fly, let us fly, let us fly, let us fly,

let us fly..... now, let us fly now,

flash, let us fly, let us fly..... now, let us fly, let us fly,

why, O stream, thy wave is crim - son'd in *dim.*

mf let us fly, let us fly,

mf let us fly, let us fly,

mf let us fly, let us fly,

fz *dim.*

blood ? *p* Slumbers Fin - gal the brave?

pp See how the pale sha - dows of the slain, are

pp See how the pale sha - dows of the slain, are

pp *dim.*

p
Slumbers Fin - gal?
glid - ing by,.....
glid - ing by,.....
pp
p dolce.

This system contains the first eight measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamic markings include *p* at the start, *pp* at the end of the system, and *p dolce.* at the beginning of the eighth measure.

daughter of night, O daughter of night, look
come, O come,
come, O come,
come, O come,

This system contains the next eight measures (measures 9-16). The vocal melody continues with the lyrics "daughter of night, O daughter of night, look". The piano accompaniment remains consistent with the first system. The lyrics "come, O come," are repeated on the vocal line in measures 12, 14, and 16. The system concludes with a double bar line.

down from thy throne in the sky, That I may see by thy bright

mf Come let us fly, let us fly,

mf Come let us fly, let us fly,

mf let us fly, . . . let us fly,

f ray, The glit - - ter of his cors - let, the

mf Come let us fly, now, Come let us

mf Come let us fly, now, Come let us

con fuoco.

glit - - ter of his cors - let, O . . . daughter of . . .

fly now, O come,

fly now, O come,

fz

dim. *p*

night, O . . . daughter of . . . night, look

O come,

O come,

f *dim.* *p*

down, O look down, O daugh - - - - - ter of

See how the pale shadows of the

See how the pale shadows of the

f *dim.*

This system contains measures 48 through 51. It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 48, followed by a rest in measure 49. In measure 50, the vocal line has a long note with a fermata, and the piano accompaniment has a triplet of eighth notes. Measure 51 continues the piano accompaniment with a triplet. Dynamics include *f* (forte) and *dim.* (diminuendo).

night, look down, Or else

plain are gliding by; Woe, woe, woe,

plain are gliding by; Woe, woe, woe,

p *dim.* *f*

This system contains measures 52 through 55. The vocal line has a melodic phrase in measure 52, followed by a rest in measure 53. In measure 54, the vocal line has a long note with a fermata, and the piano accompaniment has a triplet of eighth notes. Measure 55 continues the piano accompaniment with a triplet. Dynamics include *p* (piano), *dim.* (diminuendo), and *f* (forte).

shalt thou, . . . O death, be wel - come, too

Woe, woe, when the

Woe, woe, when the

Piu Allegro.

wel - - - come! Thou light of the

con-quering foe shall ap - - - proach, Let us fly, now,

con-quering foe shall ap - - - proach, Let us fly, now,

Piu Allegro.

fz

fa - thers, Come and show me, light . . of the

let us fly, now, Woe to

let us fly, now, Woe to

let us fly, now, Woe to

fz

This system contains the first four measures of the piece. It features a vocal line and a piano accompaniment. The vocal line has four staves, each with a different vocal part. The piano accompaniment has two staves. The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are: 'fa - thers, Come and show me, light . . of the' on the first staff; 'let us fly, now, Woe to' on the second and third staves; and 'let us fly, now, Woe to' on the fourth staff. The piano accompaniment starts with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The first measure of the piano accompaniment is marked with a forte dynamic (*fz*).

fa - - - thers, Come and show me, show me the

mf us, See, ah! see the sha - - dows

mf us, See, ah! see the sha - - dows

mf

This system contains the next four measures of the piece. It features a vocal line and a piano accompaniment. The vocal line has four staves, each with a different vocal part. The piano accompaniment has two staves. The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are: 'fa - - - thers, Come and show me, show me the' on the first staff; 'us, See, ah! see the sha - - dows' on the second and third staves; and 'us, See, ah! see the sha - - dows' on the fourth staff. The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The first measure of the piano accompaniment is marked with a mezzo-forte dynamic (*mf*).

glo - rious he - - ro, Show . . . me the
glide! Woe to us! woe to us!

glide! Woe to us! woe to us!

fz *Ped.* *

he - ro, Show . . . me the he - ro, the he - ro, the
woe to us, woe to us, woe to us, woe, When our
woe to us, woe to us, woe to us, woe, When our

he - - - ro in death, . . .
foes ap - proach, Woe to us,
foes ap - proach, Woe to us,

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line has a long note on 'he' followed by rests, then 'ro in death'. The piano accompaniment consists of chords and single notes. A mezzo-forte (*mf*) dynamic marking appears at the end of the system.

dim. re - pos - - - ing, Come and
Come let us fly, now,
Come let us fly, now,

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The vocal line has a long note on 're' followed by rests, then 'ing, Come and'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A *dim.* (diminuendo) marking is at the start, and a *f* (forte) marking is at the end.

show me, Come and show me, O show

Come let us fly, now, Woe,

Come let us fly, now, Woe,

Come let us fly,

me in splen - - - dor the he - . - ro in

woe to us, When the con-quer-ing foe shall ap -

woe, woe to us, When the foe shall ap -

now, let us fly, now, When the foe shall ap -

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves, and the piano part consists of two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part features a steady eighth-note accompaniment in the right hand and a more complex, rhythmic accompaniment in the left hand, including some triplets and sixteenth notes. The overall mood is dramatic and heroic, as suggested by the lyrics and the musical style.

death re - po sing.

- proach! woe to us!

- proach! woe to us!

Ped.

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are written below the vocal staves. The piano accompaniment consists of two staves, each with a treble and bass clef and a key signature of two flats. The piano part includes a section marked 'Ped.' (Pedal) and a section marked 'f' (forte). The score is written in a single system, with the vocal part and piano accompaniment separated by a brace on the left.

No. 7. CHORUS OF SPIRITS.

Allegro moderato.

Soprano. Alto. Tenor. Bass. Chorus.

Plano-Forte.

p

p

Ped.

p

p

pp

We wan - - - - -

We wan - - - - -

In the

wan - - - - - der in the storm, we

This musical score is for a chorus of spirits, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a piano-forte accompaniment. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. The vocal parts enter with a simple melody, while the piano accompaniment provides a rhythmic and harmonic foundation. The lyrics are 'We wander in the storm, we'. The piano part includes a pedal point and a dynamic marking of 'pp' (pianissimo) in the final measure.

der in the storm, . . .

storm,

wan - der in the storm,

The musical score is for a piece titled "Wander in the Storm". It is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody starts with the lyrics "der in the storm, . . ." and is marked with a forte (f) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The second system continues the vocal melody with the lyrics "wan - der in the storm," and the piano accompaniment. The vocal melody is marked with a forte (f) dynamic, and the piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The score ends with a final chord in the piano part.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows the beginning of the piece, with the piano playing a melody and the voice singing "The Swan".

der in the storm, storm, o'er wan - der in the storm, Thro' cloud and mist our pathway leads us ; plain, in the storm, . . .

fz *p* *fz* *p* *fz* *p* *f* *p* *f* *p* *mp* *f* *p*

Detailed description: This is a musical score for a voice and piano piece, spanning measures 57 to 64. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score is written for a voice part and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff. The lyrics are: 'der in the storm, storm, o'er wan - der in the storm, Thro' cloud and mist our pathway leads us ; plain, in the storm, . . .'. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *fz* (forzando), *p* (piano), *f* (forte), and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. The piano accompaniment features a mix of eighth and sixteenth notes, with some chords and arpeggiated figures. The voice part has a melodic line with some rests and a final phrase that is cut off by an ellipsis.

p
we wan
p
in the
p
we wan - - - der, we
pp

f
der in the storm, . . .
f
storm,
f
wan - der in the storm, . . .
f
p *p*

p

we wan - - - - -

p

we wan - - - - -

p in the

p we wan - - - - - der o'er



-der in the storm, *f*

-der in the storm, *f*

storm *p* we

plain in the storm, *p* we



we guide them to the fathers, the heroes in the bat - - tle

we guide them to the fathers, the heroes in the bat - - tle

guide them to the fathers' home, the heroes in the bat-tle fall - - -

mp

This system contains the first three lines of the musical score. It features two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics, and the piano part provides accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *p* (piano) and *mp* (mezzo-piano).

fall - - - en.

fall - - - en.

- en, Where the

f

This system contains the next three lines of the musical score. It continues the vocal and piano parts. The piano part features a more active accompaniment with sixteenth notes. Dynamics include *f* (forte).

Where the bat - - - tle
Where the bat - - - tle
bat - tle joined, in val - ley, on height, where the

joined, in val - - - ley, on
joined, in val - - - ley, on
bat - - - tle joined, in val - - ley, on height, where the
bat - - - tle joined, in val - - ley, on height, in

height. . . .

bat - - tle joined,

val - ley, on height, there

p

This system contains measures 1 through 4. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dense, rapid sixteenth-note passage in the right hand starting in measure 3, while the left hand plays a simple harmonic accompaniment.

rest . . . we, and

This system contains measures 5 through 8. The vocal line continues with the lyrics "rest . . . we, and". The piano accompaniment continues with the same dense sixteenth-note texture in the right hand and a steady harmonic accompaniment in the left hand.

p
And
p

call them, There sum - mon, And

wel - - - come, each

p

And wel - - - come,

wel - - - come, each

one that falls, Ye spi - . . .

each one that falls.

one that falls.

rits of the fa - thers,

tell me, each one that

Chorus.

falls, but Fin - - gal not, but

In the storm o'er

We wan - der in the

We wan - der in the storm o'er plain, We

Fin - - gal not. What whis - - per

plain, in the storm, we guide them to the

storm, we wan - der in the storm.

wander in the storm o'er plain, We guide them to the

they? what say they? what whis - per they?

fa - - - thers' home, the he - - - roes in the

fa - - - thers' home, the he - - - roes in the

what say they? O why, ye spir - its, ap - pear ye to

bat - - tle fall - - - en.

bat - - tle fall - - - en.

The musical score is written for a vocal soloist and a piano accompaniment. The vocal part is in a soprano or alto range, with lyrics in English. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves of the vocal part and the first four staves of the piano part. The second system contains the next two staves of the vocal part and the next four staves of the piano part. The piano part features a prominent bass line in the left hand and a more active melody in the right hand. The lyrics are: "they? what say they? what whis - per they? fa - - - thers' home, the he - - - roes in the fa - - - thers' home, the he - - - roes in the what say they? O why, ye spir - its, ap - pear ye to bat - - tle fall - - - en. bat - - tle fall - - - en."

me? O woe! he hath

The

The bat - tle's rage is past and o'er, the bat - tle's rage is

ful - len, he is no more!

bat - tle's rage is past and o'er.

past and o'er, is past and o'er.

past and o'er, the bat - tle's rage is past and o'er.

The musical score is written for a voice and piano. The voice part is in a single system at the top, with lyrics underneath. The piano accompaniment is in two systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics are: 'me? O woe! he hath', 'The', 'The bat - tle's rage is past and o'er, the bat - tle's rage is', 'ful - len, he is no more!', 'bat - tle's rage is past and o'er.', 'past and o'er, is past and o'er.', and 'past and o'er, the bat - tle's rage is past and o'er.'.

.....

.....

.....

.....

f In com - bat

dim. *p* *f*

fell the war - rior.

pp.

Detailed description: This is a page of a musical score, page 68. It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves. The first system has four staves, with the bottom staff containing the lyrics 'In com - bat'. The second system also has four staves, with the bottom staff containing the lyrics 'fell the war - rior.'. The piano accompaniment is written for a grand piano, with a right-hand part and a left-hand part. The right-hand part features a complex, rhythmic pattern of eighth and sixteenth notes, while the left-hand part provides a harmonic foundation with chords and single notes. Dynamic markings include *f* (forte), *dim.* (diminuendo), *p* (piano), and *pp.* (pianissimo). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

the war - rior

prince, in com - bat fell the war - rior,

This system contains the first vocal entry. The vocal line (soprano and bass) enters with the lyrics "the war - rior" and "prince, in com - bat fell the war - rior,". The piano accompaniment consists of a treble and bass staff with chords and moving lines. Dynamics include *ff* (fortissimo) and accents.

and now his

prince,..... and now..... his

This system continues the vocal entry. The vocal line has a long phrase "prince,..... and now..... his" with a dotted line indicating a continuation. The piano accompaniment features a more active treble staff with chords and moving lines. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *p* (piano).

shade is home.

shade is home.

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics "shade is home." are written under the vocal line. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

ward flee

ward flee

ward flee

ward flee

This system contains measures 5 through 8. The vocal melody continues with the lyrics "ward flee". The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamic markings *pp* (pianissimo) are present above the vocal line and below the piano accompaniment in measures 6 and 7.

dim.

ing.....
dim.

dim.

ing.....
dim.

mp

Ped.

dim.

Andante.

Comala.

Piano-forte.

O! O! would I were sitting by Ca-run's waters! O!

O...that I my tears with its waves might mingle! Full of sorrow, in

youth now I follow thee to the grave where thou sleepest! O, O, would I were

sitting by Ca-run's waters, O, shade of

piu lento. *p*

Fin - gal that dwell'st in the clouds, Hov - er o'er . . me! O

trem. *dim. pp* *piu lento.* *f*

come! O come! O hov - er

dim. *p*

o'er me, O come, O come!

dim. *p*

pp *pp* *(Dying away.)*

Co - ma-la fol - lows thee.

dim. *pp* *pp*

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems. The first system shows the vocal melody with lyrics 'Fin - gal that dwell'st in the clouds, Hov - er o'er . . me! O' and piano accompaniment. The second system continues the vocal melody with 'come! O come! O hov - er' and features a tremolo in the piano accompaniment. The third system has the vocal melody 'o'er me, O come, O come!' and piano accompaniment. The fourth system concludes with 'Co - ma-la fol - lows thee.' and includes performance markings like 'pp' (pianissimo) and '(Dying away.)'.

No. 9. CHORUS OF WARRIORS.

Andante.

Piano-Forte.

Allegro non troppo.

pp *pp* *pp*

cres.

cres.

mf *f*

3

The musical score is written for piano and features a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a tempo marking of 'Andante.' and a dynamic of 'Piano-Forte.' The first system shows the piano introduction with a treble and bass staff. The treble staff has a melody starting on a half note, while the bass staff provides a harmonic accompaniment. The second system marks the beginning of the 'Allegro non troppo.' section. The tempo increases, and the music becomes more rhythmic. The score consists of six systems of music. The first system is the piano introduction. The second and third systems continue the 'Allegro non troppo.' section. The fourth and fifth systems show a crescendo in the treble staff, while the bass staff maintains a steady accompaniment. The sixth system features a mezzo-forte (mf) dynamic in the treble and a forte (f) dynamic in the bass, with a triplet of eighth notes in the treble staff. The score ends with a final chord in the bass staff.

TENOR.

CHORUS.

BASS.

Escap'd is the foe's wild tumult, Es-cap'd is the foe's wild

tu - mult, His steed treads no more on the mountain, His

Be - fore Fingal's

steed treads no more on the mountain; Be - fore Fingal's arm they have

Be-fore Fingal's arm they have

The musical score is written for three vocal parts (Tenor, Chorus, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems. The first system shows the vocal entries with lyrics 'Escap'd is the foe's wild tumult, Es-cap'd is the foe's wild'. The second system continues the vocal lines with lyrics 'tu - mult, His steed treads no more on the mountain, His'. The third system features the vocal parts with lyrics 'Be - fore Fingal's' and 'steed treads no more on the mountain; Be - fore Fingal's arm they have'. The fourth system concludes the vocal parts with lyrics 'Be-fore Fingal's arm they have'. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocalists.

arm they have fled, be-fore him have fled,

fled, be-fore him have fled, es-cap'd is the
es-cap'd is the foe,

fled, be-fore, him, have fled, es-cap'd is the

foe's wild tu-mult, es-cap'd, es-cap'd,

es-cap'd, es-cap'd,

As thun-der doth roll in the hea-vens, doth

As thun-der doth roll in the hea-vens, doth

roll in the hea - vens, As o'er the
hea - - vens,

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'roll in the hea - vens, As o'er the hea - - vens,'.

plain howls the tem - pest, So raged in his

This system contains measures 5 through 8. The vocal melody continues with the lyrics 'plain howls the tem - pest, So raged in his'. The piano accompaniment provides a steady harmonic and rhythmic foundation.

fu - ry, Mor - ven, Es - cap'd is the
Es-

This system contains the final four measures (9-12) of the piece. The vocal melody concludes with the lyrics 'fu - ry, Mor - ven, Es - cap'd is the Es-'. The piano accompaniment ends with a final chord.

foe's wild tu - mult, His steed treads no more, no more on the
cap'd is the foe, His steed treads no more on the
mountain, His steed is no more on the mountain, Be - fore Fingal's
arm they have fled,..... be - fore him, be - fore him, be -

fore him have fled, be - fore him, be - fore him have
fore..... him be -

fore him, be - fore him have
fled,.....

fled, From the hills comes the
From the hills comes the
fled, From the hills comes the

dim. mf

hills comes the glad shout of vic - to - ry, comes the
 glad shout, the glad shout of vic-to-ry, the hills comes the
 glad shout of vic - - to - ry, from the hills comes the

fz

glad shout of vic - to - ry, And ar - mor 'gainst ar - mor is
 'gainst

f

ar - mor is clashing,
 clash - ing, is clashing, and ar - mor 'gainst ar - mor is

clash - ing, All stain - ed in Ca - ra - cul's blood, All

stain - ed in Ca - ra - cul's blood, And ar - mor 'gainst

ar - mor is clash - ing, 'gainst ar - mor is clashing, From the

The musical score is written for three systems. Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are: "clash - ing, All stain - ed in Ca - ra - cul's blood, All stain - ed in Ca - ra - cul's blood, And ar - mor 'gainst ar - mor is clash - ing, 'gainst ar - mor is clashing, From the". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

hills comes the glad shout of vic - to - ry! the glad shout, the

The first system of the musical score, measures 1-4. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "hills comes the glad shout of vic - to - ry! the glad shout, the".

glad shout of vic - to - ry, glad shout of vic - to - ry, the

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The lyrics are: "glad shout of vic - to - ry, glad shout of vic - to - ry, the".

glad shout of vic - to - ry, the glad shout of vic - to -

The third system of the musical score, measures 9-12. It concludes the page with the lyrics: "glad shout of vic - to - ry, the glad shout of vic - to -".

ry, the glad shout of vic - to - ry, Es -

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is E major (three sharps). The vocal line has the lyrics "ry, the glad shout of vic - to - ry, Es -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

cap'd is the foe's wild tumult, Escap'd is the foe's wild tu - mult, His

The second system of the musical score. The vocal line continues with the lyrics "cap'd is the foe's wild tumult, Escap'd is the foe's wild tu - mult, His". The piano accompaniment continues with similar rhythmic patterns.

steed treads no more on the mountain, His steed treads no more on the mountain, Be -

The third system of the musical score. The vocal line concludes with the lyrics "steed treads no more on the mountain, His steed treads no more on the mountain, Be -". The piano accompaniment continues with the same rhythmic patterns.

fore Fingal's arm they have fled, Be - fore Fingal's

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in the key of D major, indicated by two sharps (F# and C#). The vocal line has the lyrics "fore Fingal's arm they have fled, Be - fore Fingal's". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

fore Fingal's arm they have fled,
arm, Fingal's arm they have fled, Es -
arm, Fingal's arm they have fled, Es - cap'd, Es -

The second system continues the musical piece. The vocal line has the lyrics "fore Fingal's arm they have fled, arm, Fingal's arm they have fled, Es - arm, Fingal's arm they have fled, Es - cap'd, Es -". The piano accompaniment continues with its characteristic rhythmic pattern, providing harmonic support for the vocal melody.

cap'd, Be - fore Fingal's arm, Be - fore Fingal's

The third system concludes the page. The vocal line has the lyrics "cap'd, Be - fore Fingal's arm, Be - fore Fingal's". The piano accompaniment continues until the end of the system, with the vocal line finishing on a final note.

arm, Es - cap'd is the foe, be - fore Fingal's arm, Es -

Es - cap'd be - fore Fingal's arm,

cap'd..... be - fore Fingal's arm,.....

dim.

Andante con moto.

p *pp*

Sop. I. O cease your song of triumph now, Ye

Sop. II. O cease your song of triumph now, Ye

Alto. O cease your song of triumph now, Ye

Piano-forte. *p* *pp*

CHORUS OF VIRGINS.

This system contains the first musical staff for the vocal parts and the piano accompaniment. The vocal parts (Soprano I, Soprano II, and Alto) are written in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 6/8. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Andante con moto.' The dynamics are marked 'p' (piano) and 'pp' (pianissimo). The lyrics for the vocal parts are 'O cease your song of triumph now, Ye'.

knights of Fingal, still, O still! The foe hath fled before your arm, But

knights of Fingal, still, O still! The foe hath fled before your arm, But

p *f* *pp*

This system contains the second musical staff for the vocal parts and the piano accompaniment. The vocal parts continue with the lyrics 'knights of Fingal, still, O still! The foe hath fled before your arm, But'. The piano accompaniment continues with the same key signature and time signature. The dynamics are marked 'p' (piano), 'f' (forte), and 'pp' (pianissimo).

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts enter with the lyrics "mourn, O mourn, for us..... and you!.....". The piano accompaniment begins with a forte (*f*) dynamic.

mourn, O mourn, for us..... and you!.....

mourn, O mourn, for us..... and you!.....

Piano accompaniment and a vocal line. The piano part is marked *piu vivace* and *f*. The vocal line is labeled "FINGAL." and has the lyrics "Why doth your song thus la -". The piano part includes a "Ped." (pedal) marking and an asterisk (*) at the end of the system.

piu vivace. *f*

FINGAL.
Why doth your song thus la -

Ped. *

Piano accompaniment and a vocal line. The piano part is marked *f* and *mf*. The vocal line has the lyrics "ment? The foe hath fled be-fore mine arm, The foe hath fled be-".

f

ment? The foe hath fled be-fore mine arm, The foe hath fled be-

mf

- fore mine arm, The bat-tle sing, by Carun's flood, Till e-cho reach yon

dol.
mountain height, where Co - ma - la waits for me. . . .

Tempo 1mo. p
O cease thy song of triumph now, O cease thy song of
Chor. *p* *pp*
O cease thy song of triumph now, O cease thy song of

FINGAL.

O Co-ma-la!

triumph now, For ne'er shalt, O ne'er shalt thou see Co - ma - la! O

triumph now, For ne'er shalt, O ne'er shalt thou see Co - ma - la! O

f *p* *pp* *p dim.* *p*

FINGAL.

O Co - ma-la!

mourn, mourn, mourn... for us! O mourn for us and you! In grief for thee her

mourn, mourn, mourn for us! O mourn for us and you! In grief for thee her

mourn, O mourn, O mourn for us! O mourn for us and you! In grief for thee her

pp *pp*

thou light . . of my soul! The
 spi-rit fled, . . ne'er, O ne'er shalt thou see Co - - ma-la.
 spi-rit fled, . . ne'er, O ne'er shalt thou see Co - - ma-la.
 foe hath fled before mine arm. The storm is o'er. the sun breaks forth; But thou, thou
 light of my soul, O Co - ma-la, art lying dead and cold in the grave.

f *dim.* *p* *ritard.* *lento.* *ritard.* *p* *lento.*

The musical score is written for a voice and piano. The key signature is E major (three sharps). The tempo and dynamics are indicated by markings such as *f* (forte), *dim.* (diminuendo), *p* (piano), *ritard.* (ritardando), and *lento.* (lento). The lyrics are written below the vocal line. The piano accompaniment consists of chords and arpeggiated figures.

No. 11.

91

*Andantino.
dolce.*

Fingal.

1. Let me see now my be - lov - - ed, Show me where the fair one
2. Mountain must I wan - der, Lone - ly by day and

Piano-Forte.

sleeps; Woe! on the rocks she li - eth pale and dead, Whom I so dear - ly
night! No more thro' the for - est shalt thou walk, By the mountain stream no

loved. O mourn, O mourn! O would thou might live as once thou didst live!
more.

O mourn. O mourn!

dolce. *p* *CHOR.*

Would I might hear the gen - tle tones Of thy voice, O my Co - ma-la! O

dim. *p*

mourn, O mourn, mourn, O mourn, Co - ma-la! 2. O'er the

dim. *p*

dim. *p*

1 *2*

FINGAL Solo.

Allegro maestoso.

f

f **TINGAL.**

Strike now your harp strings, and raise ye your song, Sing,

ye maids of Mor - ven, Sing now ye bards

f sing Co - ma-la's praise, Co - ma-la's praise, *dim.*

dolce. Waft her with song a - bove to the Fa - - ther's dwell - ing. *dim. p*

mf

No. 12.

CHORUS OF BARDS AND VIRGINS.

Allegro moderato maestoso.

Soprano.
Alto.
Tenor.
Bass.

Chorus.

marcato.

f

From their cloud-home a-bove, Spir - its an-ces - tral are watch -

Piano-Forte.

- ing, From their cloud-home a - bove Spir - its an - ces - tral are

watch - ing,

Ped. * *Ped.* *

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano-Forte. It is in common time (C) and marked 'Allegro moderato maestoso'. The first system shows the vocal parts with lyrics 'From their cloud-home a-bove, Spir - its an-ces - tral are watch -'. The piano accompaniment features a marcato texture with chords and moving lines. The second system continues the vocal parts with '- ing, From their cloud-home a - bove Spir - its an - ces - tral are'. The piano accompaniment continues with similar harmonic support. The third system shows the vocal parts with 'watch - ing,' and the piano accompaniment with a pedaling section marked 'Ped.' and asterisks, indicating sustained chords or arpeggiated figures.

And lightnings a - round her are flash - - ing, lightnings a -

From their cloud-home a - bove,
- round her are flash - - ing.

Spirits an - ces - tral are watch - - ing, light - nings a - round her are

flash - ing.

mf

When re-sounds o'er the

dim. mf

mea - dow her call? When comes she for the chase from the moun -

SOPRAN. I. II

ALTO.

- tain? Beams of the moon bear now a -

p

loft the soul of the maid - - en; Send

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are 'loft the soul of the maid - - en; Send'.

us thine im - - age in vi - sions bright, And

This system contains measures 5 through 8. The vocal melody continues with the lyrics 'us thine im - - age in vi - sions bright, And'. The piano accompaniment provides harmonic support with flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

light - en our great sor - row, Com - fort our sor -

This system contains measures 9 through 12. The lyrics are 'light - en our great sor - row, Com - fort our sor -'. The piano part includes a dynamic marking of *p* (piano) at the beginning of the system and again in the second measure.

p row - ing hearts.

p From their cloud home a - bove,

marcato.

f **SOPRANI**

f **TENORI**

f **BASSI**

f **SOPRANI**

f **ALTI**

Spir - its an - ces - tral are watch - ing, And lightnings a -

round her are flash - ing, Lightnings a - round her are

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system has three vocal staves (Soprani, Tenori, Bassi) and a piano accompaniment. The second system has two vocal staves (Soprani, Alti) and a piano accompaniment. The third system has two vocal staves (Soprani, Alti) and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clef). The lyrics are: 'rowing hearts.', 'From their cloud home a - bove,', 'Spir - its an - ces - tral are watch - ing, And lightnings a -', 'round her are flash - ing, Lightnings a - round her are'. The score includes dynamic markings such as *p* (piano), *f* (forte), and *marcato.* (marked). There are also performance instructions like *marcato.* and *marcato.* written below the piano part.

flash - - ing, and lightnings a-round her are flash -

The shades.

ing. The shades of the fa - -

The shades of the fa - thers, the fa - -

ing. The shades of the fa - - thers are call - -

of the fa - - thers are call - - ing,

thers are call - - ing a - bove, the shades of the the

ing, the fa - - thers are call - ing,

The shades of the fa
fa shades of the there are call
shades of the fa there are call
The shades of the fa there, the shades of the
there are call ing, the fa
ing, are call ing, call ing, the fa call
fa there, fa
there, are there are call ing, are call ing, from
there, are call ing, are call ing, from
fz

shades of the fa - - thers are call -

ing; Borne on the moon's bright beams now as -

cend - - - ing,..... The soul of the

maid - en de - part - - ing, The soul of the maid - en de -

part - - ing; On moonbeams a - loft as - cend - eth, The

soul of the maid - en de - part - -

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'maid - en de - part - - ing, The soul of the maid - en de - part - - ing; On moonbeams a - loft as - cend - eth, The soul of the maid - en de - part - -'. The piano accompaniment features a flowing, arpeggiated figure in the right hand and a more rhythmic, chordal accompaniment in the left hand.

ing. The shades of the fa -

thers, The shades of the fa - thers are call -

ing, are call - ing.

ing, are call - ing.

ing, are call - ing.

ing, are call - ing.

